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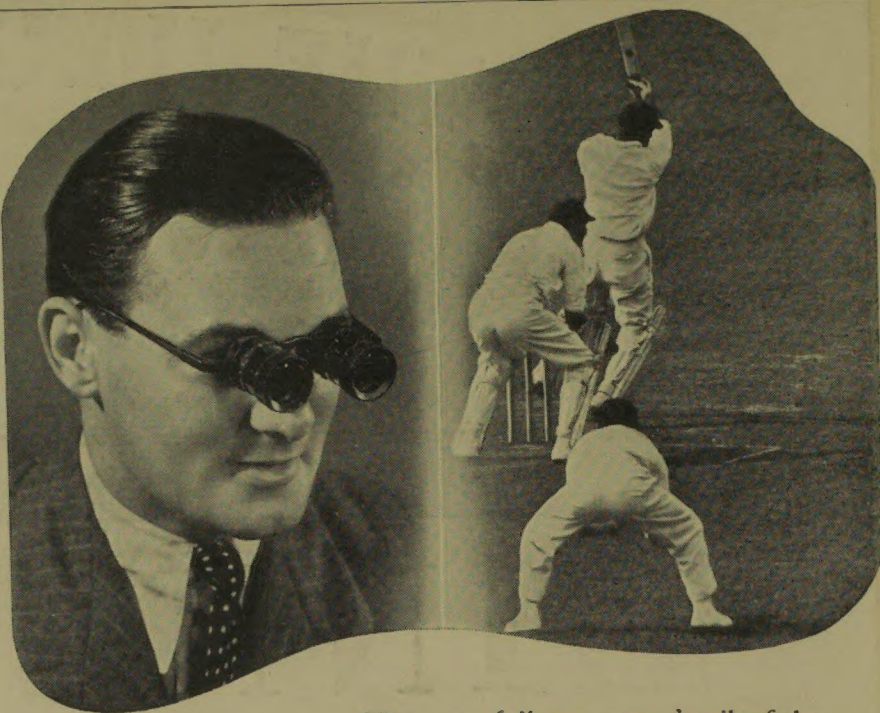
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THE ILLUSTRATED LONDON NEWS

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SATURDAY, JUNE 29, 1935.



THE MOMENT BEFORE THE DROP: AN AIRMAN READY TO LEAVE AN R.A.F. AEROPLANE BY PARACHUTE WHEN IT OPENS AND PULLS HIM AWAY FROM A STRUT—A DRAMATIC ITEM FOR THE R.A.F. DISPLAY.

The annual Display of the Royal Air Force has been arranged to take place at Hendon to-day, Saturday, June 29. Among the most dramatic items on the programme is that ever-thrilling event, a demonstration of the way in which airmen descend by parachute from aeroplanes in flight. The above photograph was taken during a rehearsal of the parachute event, held recently over the Royal Aircraft Depot at Henlow, in Bedfordshire. When using the method illustrated here, the parachutist clings to a strut of the aeroplane until the "dropping-off"

point is reached. Then the parachute is released and, when it opens, the parachutist is pulled away from the aeroplane. In the alternative method, when a pilot or an observer jumps from a falling aeroplane, the release cord of the parachute is not opened until the wearer has counted "one, two, three" (seconds), in order to clear the machine. In the right background may be seen several parachutes already on their downward course. Other features of the R.A.F. Display are illustrated on page 1157 of this issue.



By G. K. CHESTERTON.

I HAVE never quite understood the phrase that comparisons are odious; but anybody can see that even the very best of comparisons is only comparatively complimentary. A literal interpretation could turn most compliments into insults. It would not do to treat the poet as a botanist when he says "My love is like the red, red rose." There are roses which would suggest rather too apoplectic a complexion and be rough on the lady. There are ladies of whom we might say that it was rough on the rose. The line in the modern version of "Annie Laurie," "Her neck is like the swan," always suggested to me a very startling and somewhat alarming alteration in the human form; but I believe that this line was a fake put in by the false modesty of somebody who was shocked by the beautiful simplicity of the older version. But there is another sense of the word "comparative" in which it is liable to another somewhat parallel abuse or error. It is that grammatical classification of a thing in the three degrees of positive, comparative, and superlative; as illustrated in the bright little boy who gave the extension of an adverb in the form of "Ill; worse; dead." It will be noted that this, though founded on highly practical experience, is not exact as an example of grammatical logic.

Now, there are a great many phrases used in practice as comparatives which are not nearly so truly comparative as the triad of the little boy. I mean that many people suppose one thing to be an extension of another thing or an excess of another thing when it is really a totally different thing; and sometimes almost a contrary thing. For instance, some people have an instinctive itch of irritation against the word "authority." Either they suppose that authority is a pompous name for mere bullying, or else, at the best, they think that mere bullying is an excess of authority. But bullying is almost the opposite of authority. Tyranny is the opposite of authority. For authority simply means right; and nothing is authoritative except what somebody has a right to do, and therefore is right in doing. It often happens in this imperfect world that he has the right to do it and not the power to do it. But he cannot have a shred of authority if he merely has the power to do it and has not the right to do it. If you think any form of mastery unjust, it is enough to say that you do not like injustice; but there is no need to say that you do not like authority. For injustice, as such, cannot have any authority at all. Moreover, a man can only have authority by admitting something better than himself; and the bully does not get his claim from anybody but himself. It is not a question, therefore, of there being authority, and then tyranny, which is too much authority; for tyranny is no authority. Tyranny means too little authority; for though, of course, an individual may use wrongly the power that may go with it, he is in that act disloyal to the law of right, which should be his own authority. To abuse authority is to attack authority. A policeman is no longer a policeman when he is bribed privately to arrest an innocent man; he is a private criminal. He is not exaggerating authority; he is reducing it to nothing.

Another example of the false comparative, which is really not a comparative but a contrary, is the distinction between avarice and thrift. Here, again, it is of course possible for an individual to pass from one to the other; but it is only by violating the other, not by exaggerating it. The two things are really opposites; but things do sometimes produce their opposites. Love may turn to hate; a man may begin by wanting to marry a woman and end by wanting to murder her. But love is none the less the opposite of hate; and even our most advanced

thinkers would hardly say that marriage is the same as murder. A man, profligate in youth, may so poison himself as to become Puritan in old age. But the reaction is none the less a reaction because it is a morbid and exaggerated reaction. In the same way a thrifty man may turn into a miser, but in turning into a miser he is ceasing to be a thrifty man. He is most emphatically not becoming more of a thrifty man. A miser is a man who is intercepted and misled in his pursuit of thrift and betrayed into turning to the pursuit of money. Madness of that sort always haunts the life of man, as a possible temptation and perversion. Idolatry is always a danger to the soul, and idolatry is the worship of

war justifies any cause." The peasant who follows the plough may fall into the same temptation as the soldier who follows the sword; but both will be turning against their original purpose, even against their own purpose in using their own tools. For the peasant who thinks more of the money-bags than he does of the flour-sacks becomes less of a peasant in becoming more of a miser. And the real soldier does not follow the sword, but follows the flag.

Thrift by derivation means thriving; and the miser is the man who does not thrive. The whole meaning of thrift is making the most of everything; and the miser does not make anything of anything.

He is the man in whom the process, from the seed to the crop, stops at the intermediate mechanical stage of the money. He does not grow things to feed men; not even to feed one man; not even to feed himself. The miser is the man who starves himself, and everybody else, in order to worship wealth in its dead form, as distinct from its living form. He is occasionally found among peasants, as the bully is occasionally found among soldiers. But in that very fact, the one is a bad peasant and the other a bad soldier. In the rather morbid modern culture of the industrial towns there has arisen a habit of denouncing both these two types, as if they always yielded to these temptations. But the towns also have their temptations; and the town critics have generally yielded to all of them. They do not understand either the peasants' sense of liberty or the soldiers' sense of loyalty; and they always assume that there is nothing but avarice in the economic independence of the one and nothing but brutality in the militant obedience of the other. An actual experience, either of peasants or of soldiers, will soon teach anybody that the aberrations of avarice or arrogance are exceptional. The general effect of discipline on decent soldiers is to make them very pleasant companions and rather more modest and placable than the majority of men. The actual effect of thrift on most peasants is to make them inventive and intelligent in their ordinary hospitality and human intercourse. There is no difference between them and other simple and sociable human beings, except that they understand the rather important thing which economists call "economy of consumption."

A French or Flemish peasant woman will make much more out of the scraps in the kitchen, or the very weeds in the garden, than a proletarian will make out of the tinned food and advertised wares of a commercial city. But normally she will be quite as pleased, not to say proud, to put the results of her cookery before other people as if she were presiding over a fatigued cocktail-party in Mayfair. But the test of her pretensions, of her pride—one might almost say of her profession—is concerned entirely with the practical product. For the healthy-minded peasant, more than for anybody, the proof of the pudding is in the eating. She may become an unhealthy-minded peasant and think of nothing but the money; for the diseases of the soul are in the very air. Therefore, it will probably happen that every village will contain a miser—that is, a madman. But his madness has nothing to do with the sanity of thrift. Thrift in itself is always a thirst to make all things thrive, animal, vegetable or mineral; to make them prosper and produce; to prevent their being wasted, or, in other words, destroyed. Whether particular people need to be warned of particular dangers touching the avarice that perverts thrift is a matter of moral education and religion; but the first principle is that the miser is not a more thrifty man but a much less thrifty man, for he wastes money more than a spendthrift.



DRAMATIC CRITIC ON THE STAFF OF "THE ILLUSTRATED LONDON NEWS" SINCE 1920: THE LATE MR. J. T. GREIN, THE FAMOUS THEATRICAL PIONEER WHO FIRST INTRODUCED IBSEN AND SHAW TO THE BRITISH STAGE.

We record with the greatest regret that Mr. J. T. Grein, the famous dramatic critic and pioneer, who had written our "World of the Theatre" page since March 1920, and was also dramatic critic of "The Sketch," died suddenly at his London home on June 22, at the age of seventy-two. Mr. Grein, who was remarkable for his insatiable enthusiasm and genial character, exercised a revolutionary influence on the British stage, especially by introducing to it the work of Ibsen and Bernard Shaw. Over forty years ago the Independent Theatre Club, founded by him in 1891, performed Ibsen's "Ghosts" in London, and in 1898 he staged Shaw's first play, "Widowers' Houses," which was the starting-point of its author's fame. Among Mr. Grein's other dramatic foundations were the German Theatre, London (1901-7), the Volkstheater (till 1913), the French Players (1917), the People's Theatre (1923), and the Cosmopolitan Theatre (1929). He was dramatic critic of the "Sunday Times" for several years up to 1918, and again joined its staff in 1932. In 1907 a complimentary dinner was given to him in London in recognition of his services to English dramatic art, and a similar honour was paid to him by the O.P. Club in 1928, when he organised centenary performances of Ibsen. On this occasion the King of Norway made him a Knight of the Order of St. Olav. In 1932 he celebrated his professional jubilee, and received from Queen Wilhelmina the Order of Orange-Nassau. Up to that year he had seen 12,000 plays. Mr. Grein was born at Amsterdam in 1862. He first came to London, as a bank clerk, in 1885, and was naturalised as a British subject in 1895. Since 1925 he had been Consul-General of Liberia in London. He married Miss Alice Greeven, well known as "Michael Orme," the pen-name under which she contributes our articles on "The World of the Kinema" and film criticism to "The Sketch."

the instrument. A man who thinks he is justified in drawing the sword for justice may be tempted of the devil and come to worship not the justice but the sword. That is what happened to poor Nietzsche, leading him to write that sentence which is still the motto of Prussianism and Prussia: "You say a good cause justifies any war; but I say a good

R.A.F. DISPLAY THRILLS: DIVING AT 200 M.P.H.; AND FLYING UPSIDE DOWN.



HAWKER "DEMONS" OF NO. 41 SQUADRON DIVING THROUGH THE CLOUDS AT A SPEED OF OVER 200 MILES AN HOUR: REHEARSING AN INCIDENT FOR THE R.A.F. DISPLAY AT A HEIGHT OF 9000 FT. OVER NORTHOLT.



A FLIGHT-COMMANDER (IN THE CENTRE MACHINE) FLYING UPSIDE DOWN WHILE LEADING OTHER AIRCRAFT IN NORMAL POSITION—HIS HEAD VISIBLE ABOVE THE FRONT OF THE THIRD MACHINE: A REHEARSAL OF INVERTED FLIGHT AT WITTERING.

Besides the parachuting incident on our front page, we illustrate here rehearsals of other thrilling items prepared for the R.A.F. Display. Describing a demonstration at the Northolt rehearsal, similar to that seen in the upper photograph, Major G. C. Turner (writing in the "Daily Telegraph") said: "A 'Demon' of No. 41 Squadron went through the whole gamut of aerobatics, the pilot explaining what he was doing and how he was doing it, and the

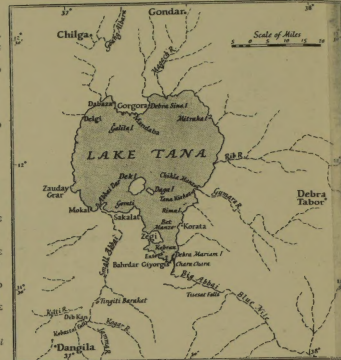
loud-speakers making the manoeuvre clear to the spectators. There was a thrill in this, especially when a dive was accompanied by the announcement: 'The speed is now 160; now it is 180,' and so on until the velocity was 230 m.p.h." The lower photograph, taken during a practice flight from the R.A.F. Central Flying School at Wittering, shows a Flight Commander piloting his machine upside down while leading other aircraft flying in the normal position.

A GREAT BRITISH INTEREST IN THE SOURCE OF THE BLUE NILE, WHOSE WATERS



Left: TASKWAS OF MAJOR CHEESMAN'S EXPEDITION ON LAKE TANA, ABYSSINIA: REED RAFTS MADE OF BUNDLES OF PAPYRUS BOUND TOGETHER AND STREAMLINED INTO BOAT SHAPE—CRAFT WHICH BECOME WATER-LOGGED IN A FORTNIGHT.

Right: A MAP OF LAKE TANA AND ITS SURROUNDINGS—THE SOURCE OF THE BLUE NILE: A NEIGHBOURHOOD EXPLORED BY MAJOR CHEESMAN AND ONE WHICH HAS CONSIDERABLE IMPORTANCE FOR THE ANGO-EGYPTIAN SUDAN. (By Courtesy of the Royal Geographical Society.)



ON these pages we reproduce some most interesting photographs taken on and around Lake Tana, in north-western Abyssinia, by Major R. E. Cheesman, who is well known for his explorations in Arabia. The neighbourhood has a particular importance for Britain, especially in view of the Italo-Abyssinian dispute, because Lake Tana is the source of the Blue Nile. This river joins the Nile at Khartoum and supplies the waters needed for the irrigation of the Sudan and its cotton fields. British interests have, therefore, for many years sought the right to build a dam and barrage at Lake Tana; and it was rumoured on June 24 that the desired concession had at last been negotiated and was awaiting little more than formal signature. A few days earlier it was stated that the Abyssinian Government had proposed to the Egyptian Government that an international conference should be held for interested States on the question of Lake Tana, and that this suggestion had originated with the British Government. Major Cheesman's explorations round Lake Tana—for the locality is little enough known for his journeys to deserve that name—are therefore of particular interest, and the paper which he recently read before the Royal Geographical Society on the lake and its islands is especially timely. From "The Geographical Journal" for June 1935, where that paper is reported in full, we make the following extracts by courtesy of the Royal Geographical Society. In the discussion which followed Major Cheesman's paper, Mr. C. W. Hobley said: "It is, I believe, now

[Continued below.]



TANA KIRKOS ISLAND, WITH ITS VERTICAL ROCK OF BASALT TOWERING 100 FEET INTO THE AIR: TRADITIONALLY THE FIRST RESTING-PLACE OF THE ARK OF THE COVENANT BROUGHT BY MENELIK I. FROM THE TEMPLE IN JERUSALEM.



WAITO THIRSEMEN AT BALAS, LAKE TANA: CONVERTS TO MOHAMMEDANISM WHO CARRY ON THE CULT OF THE HIPPOPOTAMUS—THEY EAT THE FLESH AND NO MAN MAY MARRY UNTIL HE HAS KILLED ONE.



THE ABBOT AND MONKS OF THE CALISA ISLAND MONASTERY, IN LAKE TANA: A FLOURISHING INSTITUTION WHERE MAJOR CHEESMAN'S PARTY PARTOOK OF THE MONKS' LENTEN FARE—UNLEAVENED MILLET BREAD, RED PEPPER, AND CHICK-PEAS.



THE TOMB OF THE EMPEROR IVASU (1682-1706) ON MITRANA ISLAND, IN LAKE TANA: NEAR THE SPOT WHERE ABYSSINIA'S FATE AS A CHRISTIAN NATION WAS DECIDED IN 1543, THE ABYSSINIAN EMPEROR CLAUDIUS BEING HELPED BY PORTUGUESE MUSKETEERS.

demonstrated that in early Pleistocene times there was a pluvial period which is now decreasing: at the moment there is a period of comparative desiccation. When this pluvial period was in existence the heavy rains exceeded the evaporation and the basin behind the dam became a great lake. As the period of heavy rain persisted, the lake filled and eventually overflowed at the lowest point. Thus you have the birth of the Blue Nile. The old drainage line would be marked by the basalt flows and the new course may have followed some crack which occurred after the lava was extruded. As time went on, erosion took place and a canyon was cut out, because it is known that as land rises the cutting power of rivers is increased and canyons with vertical sides are often formed. There, I think, we have a rough picture of what

PHOTOGRAPHS BY MAJOR R. E.

ABYSSINIA—HISTORIC LAKE TANA: IRRIGATE THE COTTON FIELDS OF THE SUDAN.



Right: A VOLCANIC LAKE DISCOVERED BY MAJOR CHEESMAN: TINGITI BARAKAT, WITH NO INLET OR OUTLET, LYING IN A BASALT BASIN BESIDE THE SMALL ABBAY RIVER, SOUTH OF LAKE TANA.

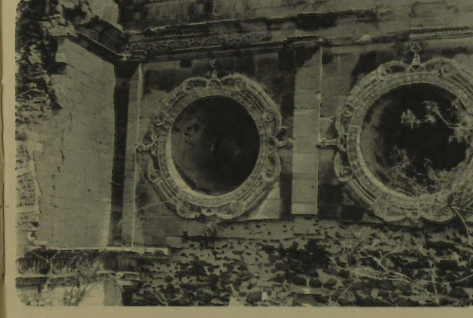
Left: DAGA ISLAND, IN LAKE TANA: A SACRED ISLAND WHERE THE MONKS ARE SUCH RIGID RECLUSES THAT NO FEMALE IS ALLOWED TO LAND—NOT EVEN A COW OR A HEN!



been identified as olivine-bearing basalt. In all probability the island gives its name to the lake. Tradition, so strong that it cannot be ignored, relates that the island is the first resting-place of the Ark of the Covenant brought by Menelik I. from the Temple in Jerusalem, and that it remained there several hundred years before being removed to Aksum. A bell tower contains an inscription in Güz saying that it was given in the reign of Lyoas I. (1755-1767). The history of the church is that the first building was erected about A.D. 333 by Abreha and Asbeha, two kings of Aksum, who ruled together and thought as one, and during whose reign it is almost certain that Frumentius brought Christianity to Abyssinia. The first half of the fourth century is the only date for the conversion that can be given with certainty. There are several church properties of outstanding historical interest. A heavy dark wood bludgeon was taken from Fersham Ali, one of the Ahmad Gran's generals, by Saint Kirkos when Kirkos was but a child. . . . Three stone pillars about five feet high stand in the grounds of the church. They are sacrificial altars of the Iarsale priests; circular basins are cut in the top in which the blood of the victims of sacrifice was caught and thence sprinkled on the people by a priest with a whisk. On the top of one altar is fixed a rod with a cross, placed there by Frumentius. These altars gave one of the very few glimpses that have ever been obtained into Ethiopian pre-Christian times."



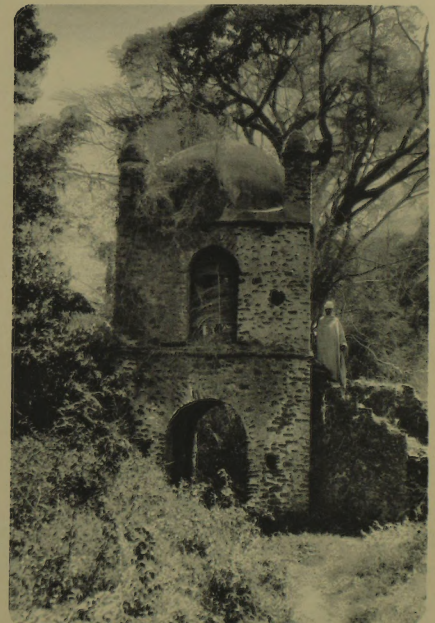
PRIESTS DANCING AT TANA KIRKOS CHURCH, ON TANA KIRKOS ISLAND IN LAKE TANA: A CHURCH OF EXTRAORDINARY HISTORICAL INTEREST, FIRST BUILT ABOUT 333 A.D. BY ABREHA AND ASBEHA, IN WHOSE REIGN FRUMENTIUS BROUGHT CHRISTIANITY TO ABYSSINIA.



PORTUGUESE SCULPTURE IN THE RUINS OF GORGORA PALACE, BUILT BY PEDRO PAEZ, A JESUIT PRIEST, FOR THE EMPEROR SUSENYOS (1607-1632): BEAUTIFUL WORK FROM THE HANDS OF THE PRIEST HIMSELF, WHO HAD TO MAKE HIS OWN TOOLS.

has happened in the centre of Abyssinia, and it is to be hoped that in due course a regulator or barrage will be placed across the exit from the lake and that the water will again be raised for the benefit of the Sudan. I do not know whether the monasteries are likely to be submerged, but I hope not. At any rate, by raising the level of the lake some fifteen or twenty feet it is probable that no harm will be done and a great reservoir of water will be impounded, so that in times of drought that remote lake in the centre of Abyssinia will become of great value to the cotton-growing lands of the Sudan and Egypt." Major Cheesman, in his description of Tana Kirkos Island, said: "At its northern end is a large stratum of rock standing vertical, forming a wall 400 or 500 yards long which towers up 100 feet in the air, looking like a huge wall of masonry. It has

[Continued above on right.]



THE BELL TOWER ON MARCA BEAH ISLET: PART OF SOME CHURCH BUILDINGS ERECTED IN THE EIGHTEENTH CENTURY, PROBABLY BY DESCENDANTS OF PORTUGUESE SOLDIERS AND ARTISANS LEFT BEHIND WHEN THE JESUITS WERE EXPELLED.

CHEESMAN, O.B.E., F.R.G.S.



THE WORLD OF SCIENCE.



FISH OUT OF WATER.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WHEN we find a man "out of his element"—that is to say, in circumstances evidently contrary to his nature and attainments—we say of him that he is "like a fish out of water." Indeed, the very word "fish" connotes water. Where else would one look for fish, when alive? Nevertheless there are some species which spend more time

Changes of habit often lead to changes of *habitat*—that is to say, to life in a new environment—and adjustments to this must of necessity be shown. But living tissues are delicately responsive to new stimuli, and in course of time the parts affected change their structure in accordance with the nature of such stimuli, though no two, even closely related species,

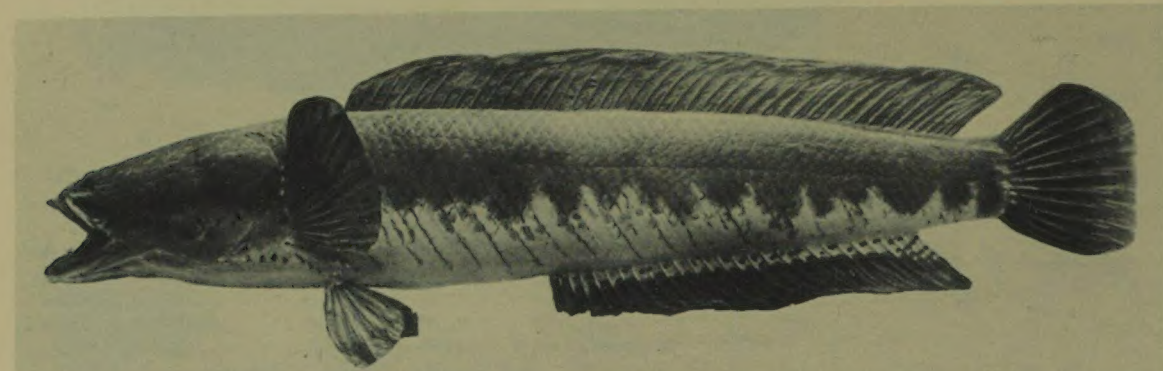
the differences of response made by similar tissues to similar stimuli. For the Mud-skipper, which spends so much of its life out of the water, has merely enlarged its gill-chamber. But *Anabas*, for its occasional visits to land, has developed a special breathing apparatus in the upper part of the gill-cavity. This consists of a tortuous, bony frill supporting blood-vessels. Its overland journeys are made by the aid of spines on the gill-covers, which are dug into the ground by the movement of their supports, aided by vigorous thrusts from the spiny breast-fins and the tail. It is to be noted that these spines are not special developments for this purpose, but enlargements of the spines naturally found here in all members of the perch tribe. The statements that they have been found in trees is probably quite accurate; for during these peregrinations the travellers are often seized by kites and crows and sometimes accidentally dropped, lodging in a tree in the course of the fall.

Another "hiker" among fishes is the nearly related Snakehead (*Ophiocephalus*), though its excursions ashore are much more limited; and it would seem that they are, relatively, recent developments in its life-history. And this because it shows no adjustments for overland locomotion in the way of spines to be used as levers to thrust the body forwards. The gill-chamber, it is true, shows no modification for breathing atmospheric air, but accessory respiratory

organs have been formed by a pair of pouches in the throat, lined by a thickened and puckered membrane supplied with blood-vessels. It cannot be said, however, that this is a response to the necessities of breathing on land. For it is to be remembered that during prolonged droughts Snakeheads—for there are several species—bury themselves in the mud of the bed of the streams in which they live, after the water has nearly, or even entirely, disappeared. We have here, perhaps, the beginning of the evolution of these accessory breathing organs, elaborated by the stimuli of use by the gradually increasing habit of leaving the water to find fresh feeding-grounds. For these changes of function are never sudden, but arise as modifications made to meet earlier and similar, but less conspicuous, changes of habit. In *Anabas* the accessory breathing organ has undermined the efficiency of the true gills, so much so that if it be prevented from breathing atmospheric air it will speedily die, though the water may be saturated with oxygen.

Living bodies, of whatever kind, when we come to study them carefully, give evidence in a hundred different signs and tokens that their shapes and their coloration are not due to mere "idiosyncrasies" of growth, but to responses to stimuli, external and internal. These "fish out of water"—and I might have cited many other cases—show the truth of this in no uncertain way. This plasticity, however,

varies considerably in degree, some species, or even groups of species, seeming to have exhausted their power of structural change, or change of habit. This lack of response is due, commonly if not invariably, to over-specialisation, or



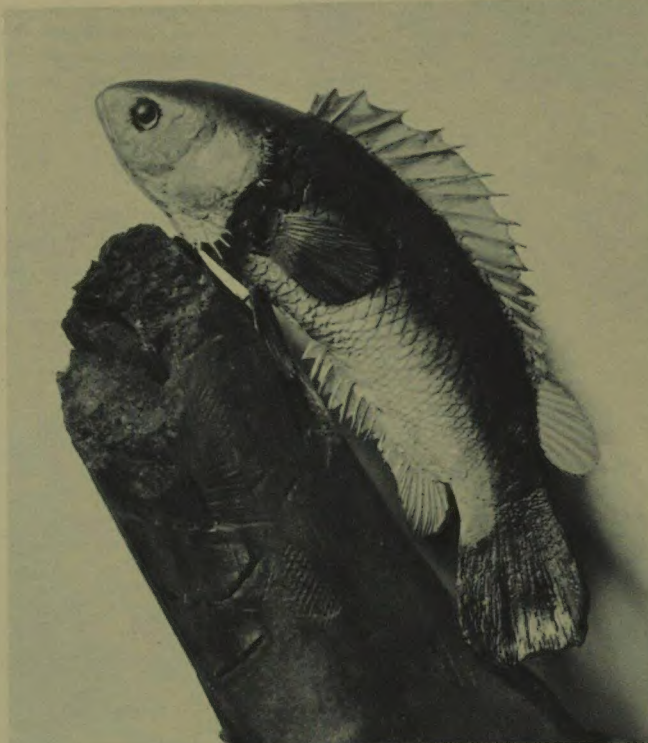
THE SNAKEHEAD: A "HIKING" FISH WHICH HAS APPARENTLY ONLY RECENTLY TAKEN TO EXCURSIONS ON LAND, FOR NEITHER THE GILL-COVERS NOR THE FINS ARE ARMED WITH SPINES.

The snakehead (*Ophiocephalus*) has to spend some months buried in the mud of dried-up streams during the usual summer drought. It was in response to this need of breathing in the absence of water that the throat-pouches came into being, making them available later on for journeys on land.

out of the water than in it. It is certainly strange that this should be so, and the fact becomes stranger still when we come to consider the matter attentively.

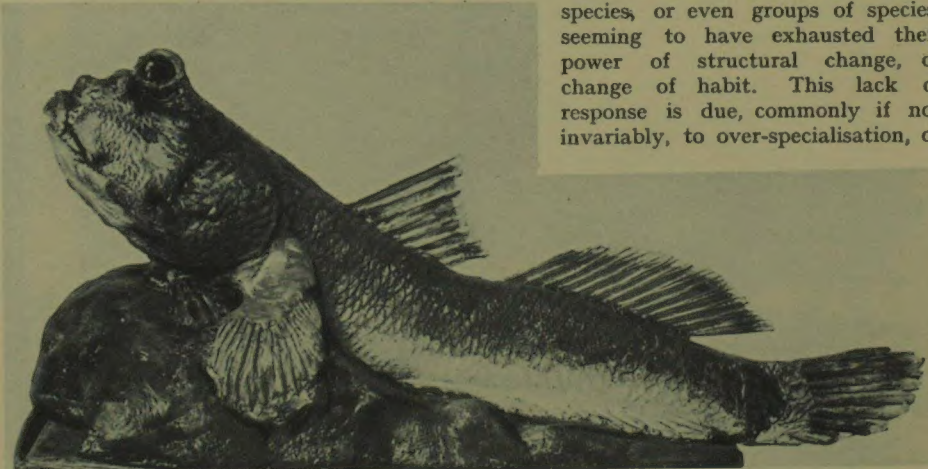
Though in size and shape and structure the bodies of fishes present profound differences, they all present a sufficiently close likeness to enable even the most inexpert to say "That is a fish." In other words, these bodies have become moulded or "adjusted" to a life in the water. And one of the most important of these adjustments is that which provides the "breath of life." For all animate things, to sustain life, must breathe. This breathing, in the fishes, is effected by "gills," which are formed by a series of arches on each side of the head, supporting a network of blood-vessels. These arches are enclosed within a special chamber, into which water, carrying the life-giving oxygen in suspension, is drawn by the opening of the mouth, to be passed out, in the case of the shark tribe, through the "gill-slits," and in all other fishes through the single aperture formed by the gill-cover, bearing with it the poisonous carbon-dioxide extracted from the blood brought to the gills. The quantity of oxygen needed is relatively small as compared with that of a man, who requires, it has been estimated, 50,000 times more than, say, a perch or a haddock in the course of a day. But the breathing system of the fishes, as in all other animals, is elastic. That is to say, like every other part of the body, external and internal, it is capable of changes in response to changes of habit or change of haunt, bringing about, in some cases, very surprising results.

As an example, let me cite the case of the little Mud-skipper (*Periophthalmus*) of tropical countries, shown in the accompanying photograph. It passes much more of its life out of the water than in it. Indeed, it is said that if prevented from landing it will speedily die. It is to be found on rocks or mud, or the roots of the mangroves growing down into the water in swamps. Here it displays the agility of a lizard, skipping about by means of its breast-fins and tail. The fins, in adjustment to this use, have become specially modified, so that they can be turned backwards and forwards, like the fore-leg of a land animal. In walking they are thrust forwards, dragging the body after them, which is supported, at this time, on the pelvic fins, answering to the hind-legs of land animals. Now and again, by the aid of the breast-fins, they will give a short jump, but longer ones of as much as a yard even are made by a sudden thrust of the tail, which is used as a catapult. They may be seen jumping about in chase of each other, or of food, in the most surprising way, and they are extremely difficult to catch. These remarkable and accurately timed leaps would be impossible but for the fact that, among other adjustments to this curious mode of life, the eyes, placed close together, have become raised above the general level of the head, and are quick to catch the slightest movement, either of its prey or its would-be captors. One would have expected to find some special modification of its breathing apparatus, but, save that the gill-chamber is conspicuously large, it presents no other peculiarity.



THE CLIMBING-PERCH (*ANABAS SCANDENS*): A FISH WHICH MIGRATES OVERLAND, FROM POND TO POND, AT NIGHT, AND IS SAID TO EMERGE FROM THE WATER AFTER A SHOWER OF RAIN AND TO INVADE GARDENS IN SEARCH OF WORMS.

will respond in exactly the same way. This fact is well illustrated in the case of the Climbing-perch (*Anabas*), which, when first discovered, was credited with the habit of climbing trees! This, however, it is now known, is not within its powers; but it does migrate overland, from pond to pond, at night, and after a shower of rain it will emerge from the water to invade gardens in search of earthworms! If this really be so, we must suppose that the habit of haunting such unusual feeding-grounds was formed through encountering worms during the nightly wanderings in search of a new pond. *Anabas* well illustrates

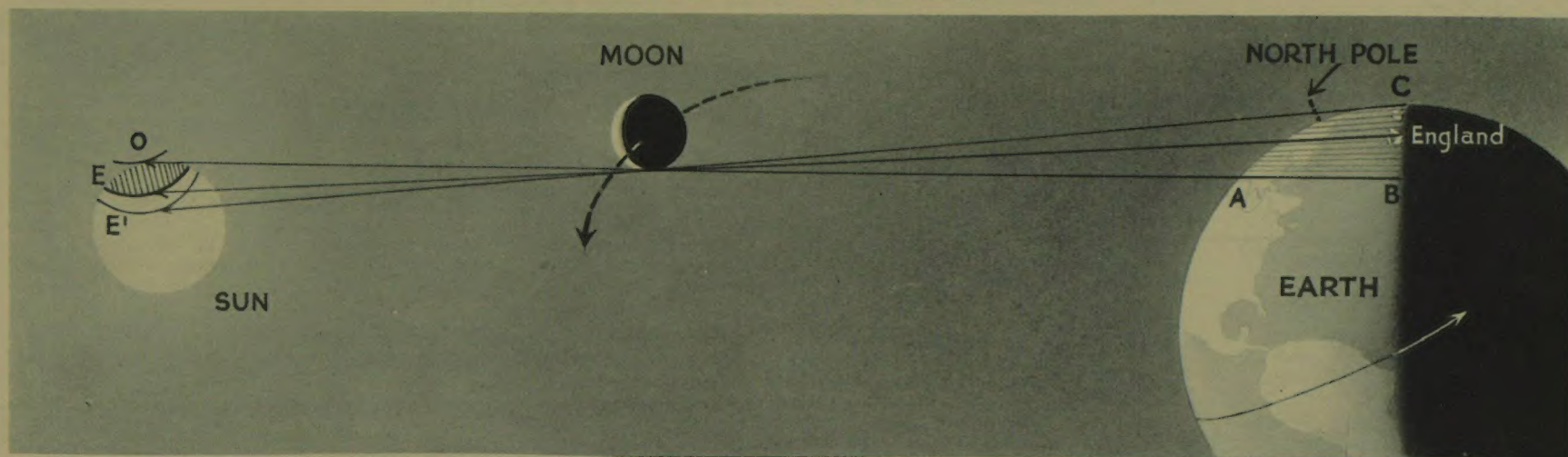


A FISH OUT OF WATER—BY PREFERENCE! A MUD-SKIPPER RESTING ON A STONE. The mud-skipper (*Periophthalmus*), of tropical countries, is a fish which spends more time out of the water than in it. The breast-fins are very powerful and are used in climbing and leaping.

"adjustments" of an extreme character to one strictly limited range of activities, such as we see, for example, in the baleen-whales or the sloths. These would seem to have reached the limit of possible further "adjustments."

TO-MORROW'S PARTIAL ECLIPSE OF THE SUN: A SUNSET PHENOMENON.

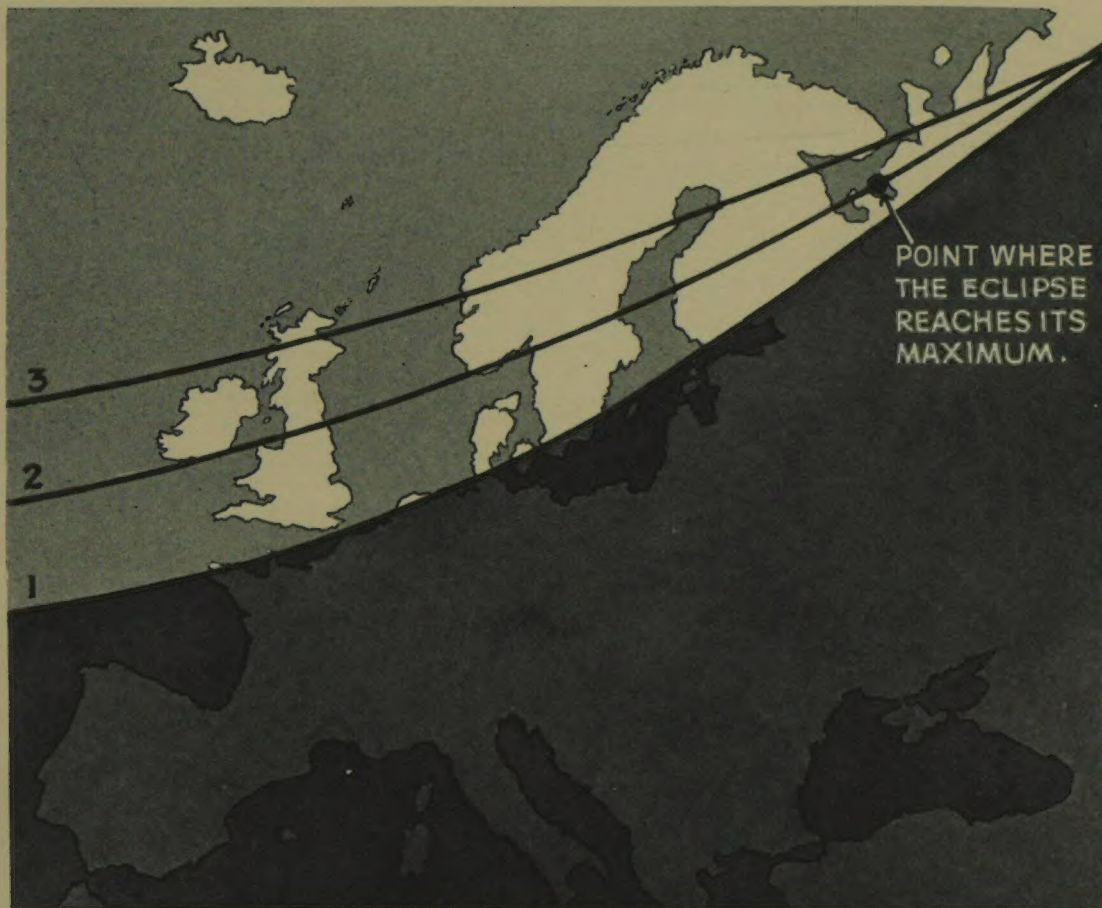
DIAGRAMS AND DESCRIPTION BY M. LUCIEN RUDAUX.



1. THE SOLAR ECLIPSE OF JUNE 30: A DIAGRAM INDICATING THE PART WHERE NIGHT WILL HAVE FALLEN (RIGHT); THE LINE (A B) BELOW WHICH THERE WILL BE NO ECLIPSE; AND SHOWING THAT IN GREAT BRITAIN THE AMOUNT OF SUN ECLIPSED WILL BE E (THE SHADED PORTION), AND THAT AT C (NEAR ARCHANGEL) THE ECLIPSE WILL REACH ITS MAXIMUM OF E'.

A PARTIAL eclipse of the sun will occur to-morrow evening, June 30. It should prove a very curious spectacle because of the conditions of its visibility in the greater part of Great Britain. As everyone knows, a solar eclipse is due to the passing of the moon between us and the sun. But because of the complicated orbit of our satellite relative to us, this interposition may take place in very different ways, so producing eclipses of greater or less importance. To-morrow, at the moment when the moon passes between the earth and the sun, its position in space will be such that only the northern regions of the earth will see it conceal a fairly small portion of the sun's disc (Fig. 1). From the respective positions of the three bodies concerned, it will be easily seen that the eclipse will be visible from different regions in very different circumstances. First, of the large area of the earth which will be turned towards the sun, the part below the line A B will not see the eclipse, for the moon's disc will be above the line of sight to the sun. Secondly, in the northern regions concerned, visibility ends

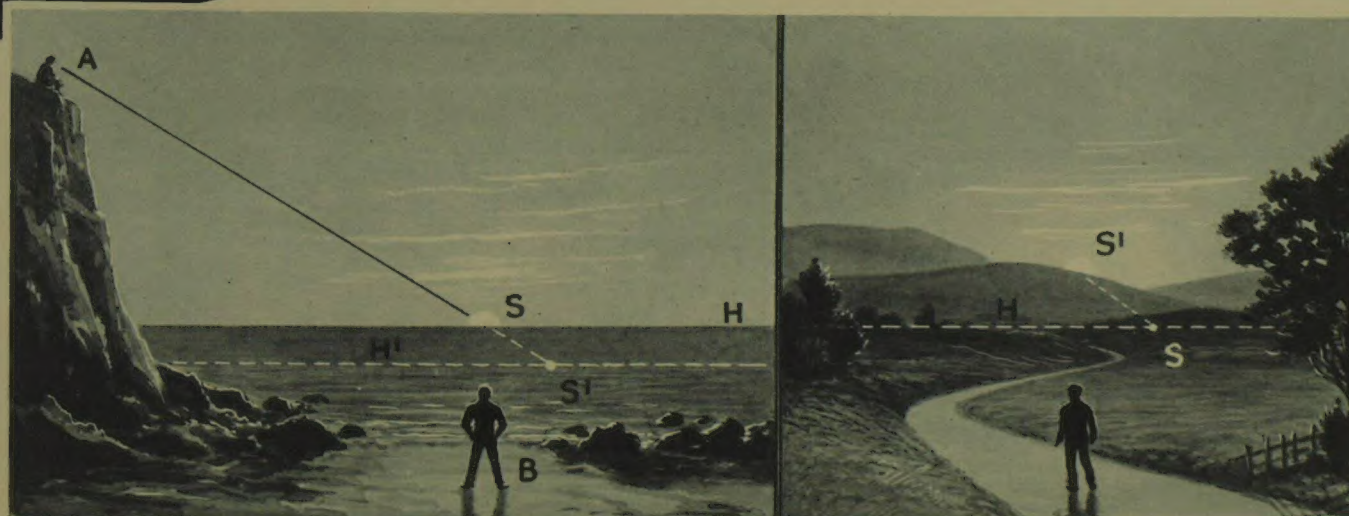
(Continued on right.)



2. WHERE THE ECLIPSE WILL BE OBSERVED IN EUROPE: A DARKENED PART SHOWING WHERE THE SUN WILL HAVE ALREADY SET; A LINE (1) WHERE THE ECLIPSE BEGINS JUST AT SUNSET; A LINE (2) WHERE THE MIDDLE OF THE ECLIPSE COINCIDES WITH SUNSET; AND A LINE (3) NORTH OF WHICH THE WHOLE PHENOMENON OCCURS ABOVE THE HORIZON.

at the line B C. This line corresponds to the limit at which the sun will then have set. As is shown in more detail in Fig. 2, this limit passes through the Channel and the Pas-de-Calais; and so, whereas the eclipse will be visible throughout Great Britain, it will not be visible in France except in a few places in the extreme north of Cotentin and Brittany. Elsewhere, it will be seen from the north coast of Holland, from Denmark, Scandinavia, Finland, and northern Russia, and here, round about Archangel, the eclipse will reach its greatest phase. Here the moon will hide a third of the sun's diameter, while in Great Britain it will hide only a quarter (Fig. 1). Occurring in some places about the moment of sunset, the eclipse will be seen with very varying completeness. The lines on the map (Fig. 2) correspond with the places at which, when the sun reaches the horizon, the beginning, the first part up to maximum, or the whole of the eclipse will have been seen. That is, under theoretical conditions, for what is called the horizon is a very variable element (Fig. 4). Compared with inland districts, the north-west coasts of Cornwall, Wales, Anglesey, the Isle of Man, and especially of Scotland and Ireland, should be the most favourable places in the British Isles, because of their sea horizon. Moreover, the points whence the eclipse will be seen just at sunset enjoy an extremely interesting view. The effect of atmospheric refraction is to alter the contour of the sun's disc so that it assumes (Fig. 3) weirdly capricious and rapidly changing shapes.

Above: 3. STRANGE SHAPES WHICH THE SUN MAY ASSUME ON THE HORIZON THROUGH ATMOSPHERIC REFRACTION. Right: 4. A DIAGRAM TO SHOW THE APPARENT HORIZON: AN OBSERVER PLACED AT A SEEING THE SUN SETTING AT S', LATER AND FURTHER TO THE RIGHT THAN IT IS SEEN TO SET BY B; AND (Right) HOW HILLS MAKE A NEW HORIZON AND ADVANCE THE APPARENT TIME OF SUNSET.



A BOOK OF REVELATIONS.

BEING AN APPRECIATION OF

"THE PALACE OF MINOS." Vol. IV.: By SIR ARTHUR EVANS.*

(PUBLISHED BY MACMILLAN.)

TWO more stately volumes, part of the great work which has occupied more than thirty years of Sir Arthur Evans's life, continue the absorbing story of Cretan civilisation and of the wonderland of King Minos at Knossos. The present volume (IV.), in two ample parts, is concerned largely with what has come to be known as the Middle Minoan phase, but it also has much to tell us of the Late Minoan era, as exemplified particularly in ceramics. Both parts of the volume—as is true of the whole of this monumental work—are superbly illustrated by photographs, drawings, colour-plates, and plans. They add richly to the treasure-house of early Mediterranean civilisation which Sir Arthur Evans has assembled so devotedly by a lifetime of enthusiastic labour. His task has been arduous, but how plentifully it has been rewarded not only in the advancement of learning, but in the thrill of dramatic discoveries!

Apart from the general picture which is here given of Minoan culture, many of the individual discoveries are of the first interest and importance, and some of them, like the seal-ring of the King himself (an object which

of the economic history of the later Palace. The tablets where ingots and the balance sign are depicted supplement our knowledge of the methods of payment and of the mediums of currency supplied by the discovery of the standard talent weight and numerous smaller weights in the form of disks engraved with numbers. The inscriptions prefixed to illustrations of metal vases . . . throw a light on the contents of the Treasury attached to the Central Sanctuary. The various cereal representations and the 'Granary' tablets refer to stores both within and without the building. The cultivation of the soil is further illustrated by documents referring to olive-groves and saffron gardens, and large classes relate to flocks and herds—horned sheep, swine, oxen and horses." Other tablets seem, in all reasonable probability, to refer to the manufacture of bows and to military equipment: others are certainly lists of men, women, and children. "The business character of the great bulk of the inscriptions is clear. What is surprising is the meticulous method visible both in the documents themselves and in the signing and countersigning of the clay sealings that had secured them. Even the edges of the tablets are at times docketed and numbered." It is even possible to reconstruct the sad story of a dishonest steward ("Aristides the Unjust") who was arrested and imprisoned for defalcations.

Among so many revelations of ancient history, it is difficult to select those which are of outstanding importance. In point of sheer dimension, the discovery, in 1930, of the whole Outer Enceinte of the Palace (Sir Arthur Evans dates it about 2100 B.C.) perhaps deserves our first attention. The Cretan Goddess, she of Cleopatra

variety in the upper and the nether worlds, reveals herself in a new rôle as Our Lady of the Sports. No fact is better attested by the ruins of the Palace than the extraordinary preoccupation of the Knossians with bull-sports; and the remarkable chryselephantine image of the Goddess—one of the most precious finds here recorded—

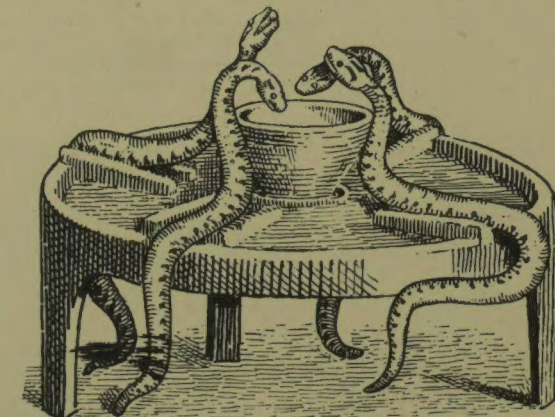
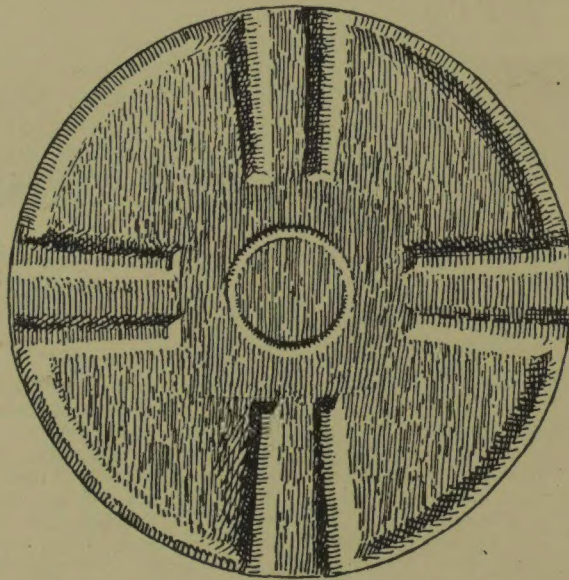


NATURALISM IN MINOAN ART: A JEWEL WITH BEES OR HORNETS FROM MALLIA (MIDDLE MINOAN I.4 PERIOD)—SURPASSING ALL PREVIOUS EXAMPLES OF MINOAN GOLD ORNAMENTS.

"All previous examples of Minoan gold ornaments have been now surpassed by the pendant . . . probably intended to represent bees, two symmetrically grouped with a ball and granulated disk, perhaps a honey cake, between them, while another gold ball is enclosed within a kind of miniature cage above. The minute granulation on the disk exceeds that of the XIIIth Dynasty Egyptian jewellery of the Treasure of Dahshur."

had already become legendary in Classical times), at once take rank among the most remarkable archaeological finds of all time. It is odd to think—such are the vagaries of circumstance—that this unique object, a whole epitome in itself of a vanished civilisation, was found by a peasant boy, that it passed into the possession of a local priest, and that its whereabouts is not precisely known. Fortunately, before it disappeared from view, the enterprise of Sir Arthur Evans was able to secure an exact replica and enlarged drawings of its intaglio design, which in itself is a whole chapter of sacral archaeology, lucidly expounded in this volume. In no branch of learning is it more true than in archaeology that "one thing leads to another." The discovery of the "Ring of Minos" led to the unearthing of a Temple Tomb which is of the utmost importance as a vivid relic of the funerary ceremonial of the Priest-Kings of Knossos. Nor does its interest end there, for it—in common with numerous other discoveries at Knossos—contains many evidences of the contacts between Cretan and Egyptian civilisations. This is among the many instances which, *passim* in this work, remind us of the "diffusion" of culture throughout the civilised world in the second millennium B.C.

The Ring of Minos perhaps appeals to the imagination more than any of the other finds here recorded and illustrated; but many would regard as of even higher importance the very rich collection of engraved tablets in Linear Script which have been brought to light. The unparalleled collocation of 1600 clay tablets, complete or fragmentary, confirmed, with an emphasis surely beyond his own hopes, Sir Arthur Evans's long-cherished belief that "from the point of view of Writing, the great early civilisation of Greece was not dumb." Unhappily, these are not pages of history which he who runs may read. Despite every effort of industry and ingenuity, it is impossible, as yet, to supply a key to this quasi-pictorial or hieroglyphic script. It is, however, very fully discussed by Sir Arthur Evans, and certain general conclusions can be drawn from his patient and learned investigation. "We have here," he writes, "real contemporary records



SNAKES AS HONOURED GUESTS! A REMARKABLE RELIC OF THE MINOAN SERPENT-CULT—A TERRA-COTTA TRIPOD SNAKE-TABLE FOR A PARTY OF FOUR; (UPPER DRAWING) AS SEEN FROM ABOVE; (LOWER) WITH CENTRAL CUP RESTORED AND RING-SNAKES FEEDING.

In Minoan Crete snakes were domestic deities and were entertained as honoured guests at special repasts. This unique article of Snake-Room furniture "is a small 'snake-table,' conveniently arranged to accommodate four reptiles. The practice of preparing a table with food set on it for the household snakes" (writes Sir Arthur Evans) "is paralleled by a usage recorded of the Lithuanians . . . as late as the sixteenth century."

SWORD-TYPES OF THE CLOSING PALATIAL AGE: BRONZE LONG SWORDS, ABOUT A METRE LONG, OF MIDDLE MINOAN III. B DATE, FROM A RECENTLY DISCOVERED VOTIVE PIT IN THE CAVE OF ARKALOKHORI, SOUTH-EAST OF KNOSSOS.

"The foils or guardless rapiers that occupy such an important place among the sword types of Mycenae and those of the last Palatial Age at Knossos, with their strongly accentuated mid-ribs, do not appear till at least the Third Middle Minoan Period. . . . The M.M.III.b Period must, from certain inter-relations visible with New Empire Egypt, come down . . . to a date probably approaching 1550 B.C. The fullest illustration of these round-shouldered short tanged swords . . . has now been supplied by the votive pit in the Arkalokhori Cave."

All Illustrations on this Page Reproduced from "The Palace of Minos." By Sir Arthur Evans. By Courtesy of the Publishers, Messrs. Macmillan.

represents the deity in the character of one of the girl-performers who, in male attire, apparently played a popular part in the bull-sports. Another figurine of great interest shows the Goddess as Our Lady of the Snake (in token of her infernal power); and this is not the only instance in which the ring-snake (which still inhabits the ruins of Knossos) appears as an important character in Minoan culture. An extremely interesting discovery of a complete set of "snake-tubes" and other utensils connected with the serpent-cult shows that snakes were kept, fed, and probably petted in the Minoan family-circle as benevolent household deities. That the snake was regarded as sacred in Crete, as in so many other places, is shown by the frequent "adder-mark" in vestment ornaments.

The excavation of a dwelling which was probably a High Priest's house was of particular importance. Finds of pottery were extraordinarily abundant, and Sir Arthur Evans devotes special attention to analysing and illustrating the "Palace Style" of ceramics which is characteristic of the last Priest-Kings, and which is of peculiar archaeological value in its exhibition of complex foreign influences. These latter, and especially Syrian elements, are also prominent in the so-called Sanctuary Hall, which Sir Arthur Evans suggests may possibly have been part of a Sacral College. A most interesting link with Egypt is furnished by the manifest connection between some of the popular Cretan genii and the Nilotic hippopotamus god, Ta-Urt. There is a great wealth of seals and rings, and even an eye expert in archaeological material cannot fail to be astonished by the skill and beauty of much of the intaglio work. It would be fascinating, if we had space, to follow Sir Arthur Evans in his interpretations of them. We must, however, content ourselves with the mention of only one other discovery of special importance—the ceremonial Throne Room, with its splendidly preserved gypsum throne, its remarkable griffin frieze, and its "service" quarters (including kitchen) adjoining.

We are almost made to feel that this extraordinary unveiling of antiquity, so complete and so diversified, can "back to its mansion call the fleeting breath." A whole drama is unfolded; and the last act is the most moving. In the very Throne Room itself the evidence remains of the catastrophe which overthrew the splendour of Knossos. "It would seem that preparations were on foot for some anointing ceremony in the 'Lustral Basin' in which the *Papa Rê* himself may well have been called on to play a leading part. For this it had evidently been found necessary to refill most of the alabaster oil vessels. . . . But this initial task was never destined to reach its fulfilment. . . . The sudden breaking off of tasks begun surely points to an instantaneous cause . . . another of those dread shocks that had again and again caused a break in the Palace history. The violent projection of the inlaid casket—that had been seemingly placed on the neighbouring bench—face downwards on to the pavement, itself fits in well with such a seismic cause." Fire followed earthquake, with devastating effects of which many evidences remain. Minoan civilisation was not destroyed, but in all probability the soothsayers persuaded the Priest-King that this disastrous shock was the final and incontestable evidence of a religious ban upon Knossos. The seat of government was shifted to the mainland, perhaps to Mycenae, and another chapter of history was opened.

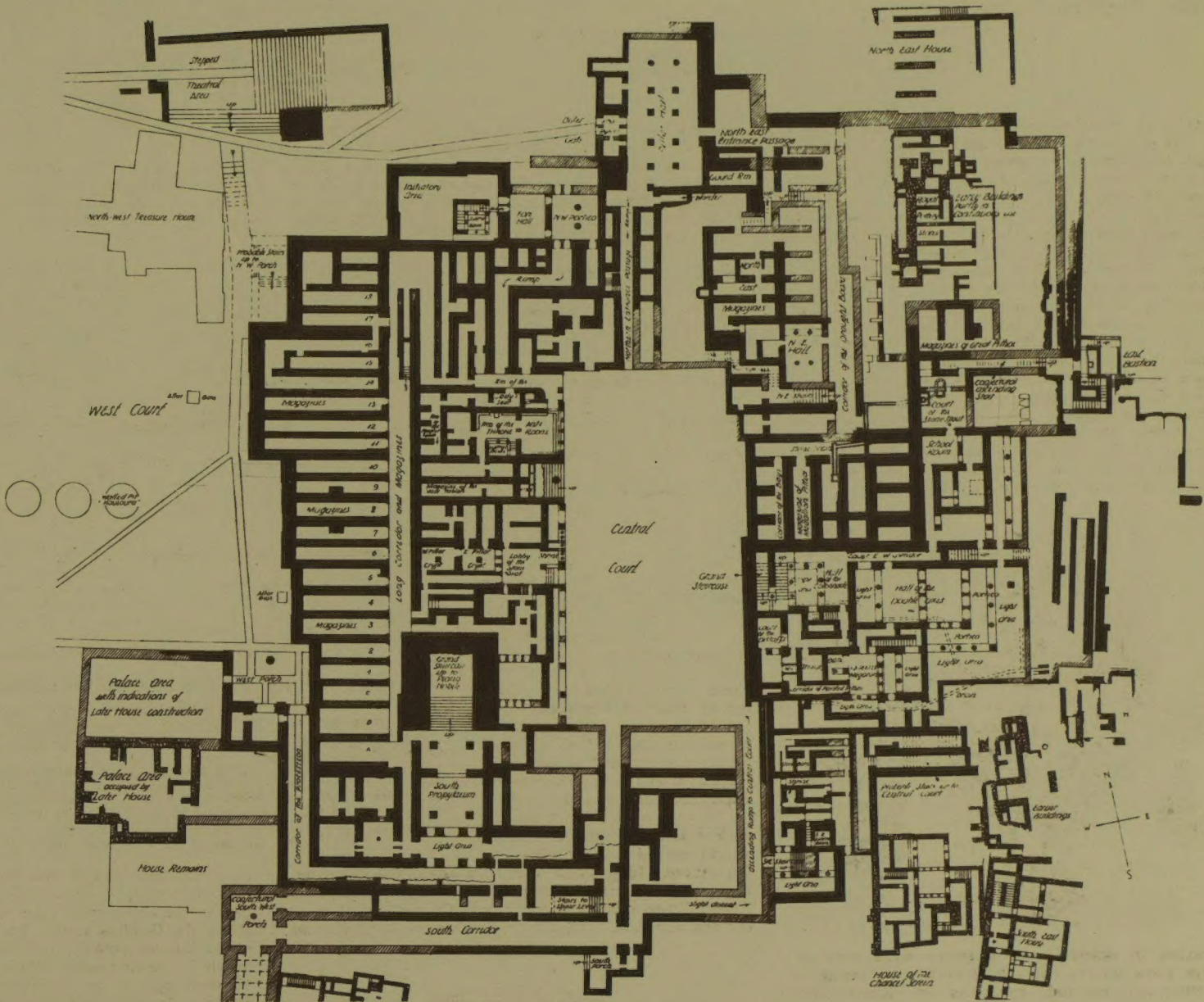
C. K. A.

* "The Palace of Minos: A Comparative Account of the Successive Stages of the Early Cretan Civilisation as Illustrated by the Discoveries at Knossos." By Sir Arthur Evans, D.Litt., etc., F.R.S., F.B.A., Royal Gold Medallist R.I.B.A., Gold Medallist Soc. Ants., Lond., Honorary Keeper and Perpetual Visitor of the Ashmolean Museum in the University of Oxford, Hon. Fellow of Brasenose College. Volume IV.; Two Parts. With Many Illustrations. (Macmillan and Co.; £9 9s. for the Two Parts.)

A CITY BUILT BY "THE FATHER OF AVIATION"? KNOSSOS FROM THE AIR.

"THE air view," writes Sir Arthur Evans, "displays the whole of the Palace site, with the exception of a small piece of the much-ruined south-west angle. . . . Had the Fates allowed Dædalos, the legendary builder and adorning of the House of Minos, and Father of Aviation, to take part in this later flight, there are many features he would have sought in vain. Gone are the long porticoes and superimposed verandahs, the terraces and roof-gardens, and below, perhaps to the East . . . the crowded Arena of the bull-sports, and beside it, may be, the 'Dancing Ground of Ariadne.' But the old ground-plan of the Palace still stands four-square. . . . Enough is still here preserved to awaken memories of the great ruler, law-giver, and 'priest for ever after the Order of Melchizedek,' in obedience to whose behest his craftsman had raised the Palace-Sanctuary."

RIGHT: ORIENTED FOR COMPARISON WITH THE AIR VIEW SHOWN BELOW: A BASEMENT PLAN OF THE PALACE (NOT INCLUDING THE NEWLY DISCOVERED WESTERN SYSTEM AND ENCEINTE).



THE PALACE SITE AT KNOSSOS AS SEEN FROM THE AIR: A VIEW LOOKING NORTH, INCLUDING THE NEW KOULOURAS (CIRCULAR PITS), WESTERN ENTRANCE SYSTEM AND ENCEINTE WALL, AND THE "ROYAL VILLA" ON THE NORTH-EAST, BUT WITH THE WEST SECTION OF THE SOUTHERN TERRACE OBSCURED. ILLUSTRATIONS REPRODUCED FROM "THE PALACE OF MINOS," VOL. IV. BY SIR ARTHUR EVANS. BY COURTESY OF THE PUBLISHERS, MESSRS. MACMILLAN. AIR PHOTOGRAPH TAKEN BY MR. E. G. LUMSDEN FROM AN IMPERIAL AIRWAYS HYDROPLANE. (SEE REVIEW ON THE OPPOSITE PAGE.)

MINOAN ANTICIPATIONS OF MODERN LIFE: WATER-SUPPLY; SWINGS; BOXING—AND OTHER PARALLELS.

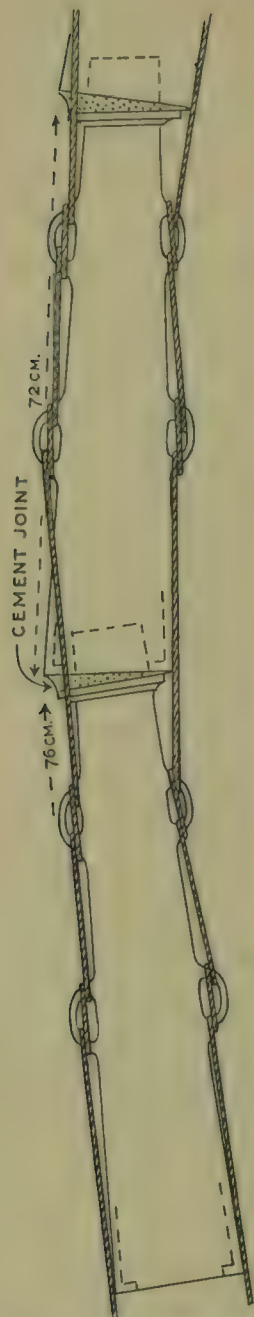


FIG. 1. THE WATER-SUPPLY SYSTEM IN THE PALACE OF MINOS: LOOPED SECTIONS OF WATER-PIPES BENEATH THE SOUTH PORCH (MIDDLE MINOAN PERIOD I. A), WITH ORIGINAL CORDING INDICATED.

In explanation of Figs. 3-7 we abridge extracts from relevant passages by Sir Arthur Evans: "(Fig. 3). A remarkable find in a Phæstos shrine was a small female statuette in a half-sitting position, bored for the insertion of a bar. With it lay remains of two posts perforated near the apex. It needed only
[Continued below.]



FIG. 4. HAIR AS A RELIGIOUS OFFERING IN ANCIENT GREECE, AS AT KNOSSOS: A VOTIVE MONUMENT FOUND ON THE SITE OF THE THESSALIAN THEBES, REPRESENTING THE PLAITED LOCKS OF BOYS DEDICATED TO POSEIDON.



FIG. 6. THE ART OF SEAL-CUTTING IN MINOAN DAYS: A LARGE GOLD SIGNET-RING FROM THE TIRYNS HOARD—GENII BRINGING LIBATIONS TO A SEATED GODDESS.

[Continued]

a little thread to restore the whole group to a figure on a swing.—(Fig. 4). A votive monument (at Thebes) displays in relief two plaited locks of boys offered by their father on their behalf to Poseidon. There is evidence of similar hair-offerings in Minoan shrines.—(Fig. 5). By the Middle Minoan III. Period, broad flower stands were employed for garden decoration. The drawing shows a tall Madonna lily rising against part of the polygonal borders of an artificial basin. They recall the gardens of Versailles.—(Fig. 6). The goddess, grasping a chalice, is seated on a

FIG. 2 (LEFT). WATER-PIPES BELOW THE SOUTH PORCH OF THE PALACE OF MINOS AT KNOSSOS.

Under the heading "Snake Tubes" derived from Minoan water-pipe or drain sections," Sir Arthur Evans writes: "A satisfactory explanation may be obtained by a comparison with separate sections of one of the beautifully compacted clay water-pipes, as seen in the early Palace at Knossos. These are of two main varieties — plain tubes, and those provided with two loops on each side, such as were found beneath the South Porch (Figs. 1 and 2). The side loops—hitherto unexplained—stand in the most natural relation to the pipe or drain sections... enabling the separate sections to be corded together for better cohesion in places where they passed over made earth, entailing the danger of sagging and dislocation. The relation of this looped type to a length of piping beneath the South Porch is illustrated by Mr. Christian Doll's drawing (seen in Fig. 1)."



FIG. 3. THE SWING IN MINOAN RELIGION: A TERRA-COTTA MODEL OF A VOTARY OF THE GODDESS SWINGING BETWEEN POSTS WITH DOVES PERCHED ON THEM AS A SIGN OF DIVINE POSSESSION.



FIG. 5. A RECORD OF MINOAN GARDEN DECORATION, SUGGESTIVE OF VERSAILLES: A FRESCO FROM A MANSION AT AMNISOS, THE EASTERN HAVEN OF KNOSSOS.



FIG. 7. BOXING UNDER MINOAN RULES: VIGOROUS "KNOCK-OUTS" REPRESENTED ON THE TWO LOWER ZONES OF A STEATITE RHYTON FROM HAGIA TRIADA.

folding-stool. Above is represented the sky, with the orb and crescent of the sun and moon. Four lion-headed Genii approach the Goddess, holding between their paws high-beaked ewers, to fill the chalice.—(Fig. 7). The peculiar type of superposed pillar that marks the grand stands flanking the Central Shrine of the 'Temple Fresco' is used in the reliefs of Minoan 'rhytons,' as indications of the religious sanctions under which the sports were held. These pillars are set beside the favourite boxing bouts, as shown on the zones of the 'rhyton.'"

THE MINOAN SNAKE-GODDESS & BOY-GOD: IVORY FIGURINES REVEALING THEM IN NEW ASPECTS.



FIG. 1. THE LARGEST MINOAN STONE FIGURE YET FOUND: A NEWLY DISCOVERED STATUETTE OF THE SNAKE-GODDESS, HOLDING A SERPENT AS IF IT WERE HER PET. (HEIGHT, 15½ IN.)

Regarding Fig. 1 Sir Arthur Evans writes: "The milder and more motherly aspect that the Snake Goddess could assume . . . has been singularly illustrated by the discovery of a further stone statuette. . . . She appears grasping the neck and body of a serpent coiled about her as if it were rather her pet than the attribute of awesome powers. . . . This is the largest stone figure of Minoan date yet brought to light. . . . Fat and well liking as the reptile is here portrayed, it might well be a tame snake. . . . The statuette is the absolute contemporary of the sister forms in faience from the 'Temple Repositories' at Knossos."—Concerning the two figurines shown respectively in Figs. 2 and 3, Sir Arthur says: "A happy chance has made it possible to illustrate a fresh specimen (Fig. 3)



FIG. 2. FOR COMPARISON WITH THE NEW FIGURINE OF THE BOY-GOD (FIG. 3): A PREVIOUS EXAMPLE—SIDE VIEW, AS FOUND; FRONT AND BACK VIEWS WITH GOLD LOIN-PLATING AND DIADEM ADDED ON THE ANALOGY OF THE NEW FIGURE. (HEIGHT, G. 13 CM.)

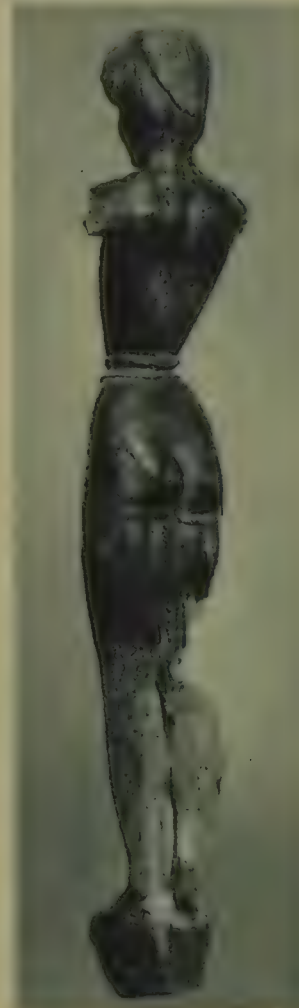
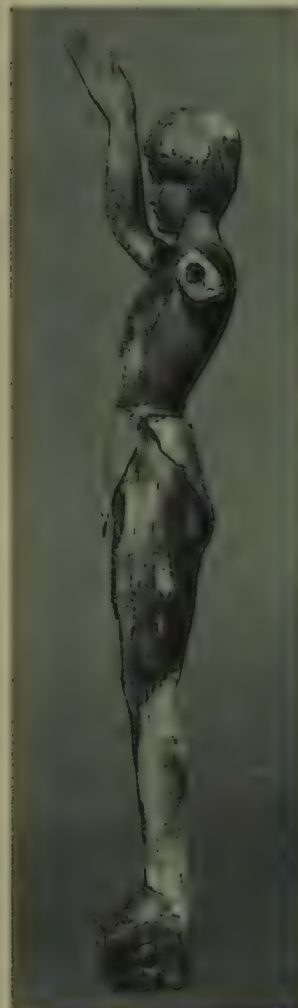


FIG. 3. A NEW ADOLESCENT ASPECT OF THE MINOAN BOY-GOD: A CHRYSSELEPHANTINE FIGURINE WITH GOLD PLATE LOIN-CLOTHING—FRONT AND SIDE VIEWS WITH LOIN-PLATES, AND BACK VIEW WITHOUT THEM. (HEIGHT, 12½ CM.)

of a youthful chryselephantine figure, the gold raiment of which throws a new light on that of the little boy-god already described and here reproduced (Fig. 2). . . . The greater bulk in the latter case (Fig. 2) seems mainly due to the attempt to reproduce the fuller forms of childhood. In the present instance (Fig. 3) we have the more compact figure of a youth of about the age of puberty. . . . It looks as if the gold plating were much the same as that which had originally covered the same parts of the body in the case of the younger figure (as witness the pin-hole above the hip in Fig. 2, left). . . . On the evidence now before us the original loin-clothing of the latter is restored in gold plating (Fig. 2, centre and right), the diadem being also shown."

WIMBLEDON, 1935: THE SEEDED MEN PLAYERS.



J. H. CRAWFORD (AUSTRALIA).

Ranked No. 3 at Wimbledon. Represented Australia in Davis Cup in 1928, 1930, and since 1932. Champion at Wimbledon in 1933, beating Vines in the final. Held Championship of Australia, 1931-1933, lost it to Perry in 1934, but won it again in 1935. In 1933 was also Champion of France and runner-up in Championship of U.S.A. Runner-up at Wimbledon last year.



W. L. ALLISON (U.S.A.).

Ranked No. 5 at Wimbledon. Represented U.S.A. in Davis Cup, 1928-1933. Won Doubles Championship (with Van Ryn) at Wimbledon 1929 and 1930. Reached final of Wimbledon Singles, 1930, beating Cochet, but beaten by Tilden. Semi-finalist in U.S.A. Singles in 1932, and finalist last year, being beaten by Perry after five sets. Ranked No. 1 in U.S.A. 1934.



R. MENZEL (CZECHOSLOVAKIA).

Ranked No. 7 at Wimbledon. Has represented Czechoslovakia in Davis Cup since 1928, recently helping to beat South Africa. Won Championship of Germany, 1931. Was semi-finalist in French Championship, beating Perry, in 1933; and finalist in German Championship, beating Crawford, in the same year. Reached last eight at Wimbledon, 1933; lost to Perry there last year.



F. J. PERRY (G.B.).

Ranked No. 1 at Wimbledon. At present holds Championships of Great Britain, U.S.A., France, and Belgium—an unequalled record. Won Championship of Australia in 1934, but lost it this year to Crawford. Represented Great Britain in Davis Cup since 1930; played the prominent part in winning it in 1933 and in retaining it in 1934. Last year beat Menzel, Quist, Lott, Wood, and Crawford at Wimbledon.



BARON G. VON CRAMM (GERMANY).

Ranked No. 2 at Wimbledon. Represented Germany in Davis Cup, 1932-1933. Won German Singles Championship, 1932-1934. Won Mixed Doubles (with Fräulein Krahwinkel) at Wimbledon in 1933. Won French Singles Championship, 1934, beating de Stefani and Perry, but lost it to Perry this month. Was affected by "Wimbledon throat" at Wimbledon last year and lost to Kirby.



H. W. AUSTIN (G.B.).

Ranked No. 4 at Wimbledon. Has represented Great Britain in Davis Cup since 1929, helping to win it in 1933. Reached semi-final at Wimbledon in 1929 and was finalist (beaten by Vines) in 1932, becoming then the first Englishman since 1922 to reach the final. Won Covered Court Singles Championship in 1934. Lost to Shields in a five-set match in the quarter-final at Wimbledon last year.



S. B. WOOD (U.S.A.).

Ranked No. 6 at Wimbledon. Competed there in 1927 at the age of fifteen. Reached third round there 1928, and won in 1931, the other finalist, Shields, having to retire through injury. Represented U.S.A. in Davis Cup, 1931 and 1934. Reached semi-final of U.S.A. Singles Championship in 1930, and again in 1934, when he was beaten by Allison in three sets.



C. BOUSSUS (FRANCE).

Ranked No. 8 at Wimbledon. Reached semi-final there 1928. Won Championship of Germany, 1929 and 1930. Won British Hard Court Championship, 1932, and was finalist (beaten by Borotra) in French Championship. Represented France in Davis Cup and in Triangular Test in Australia (beating Perry) in 1934. Lost to Shields in five-set match at Wimbledon last year.

WIMBLEDON, 1935: THE SEEDED WOMEN PLAYERS.



MISS DOROTHY ROUND (G.B.).

Ranked No. 1 at Wimbledon. Champion of Great Britain, having beaten Miss Jacobs in the final at Wimbledon last year; and of Australia, the first Englishwoman to be so. Was finalist at Wimbledon, beaten by Mrs. Moody, in 1933. Has represented Great Britain in Wightman Cup since 1931. Winner (with Miki) of Wimbledon Mixed Doubles last year, and (with Perry) of N.S.W. Mixed Doubles.



MME. H. SPERLING (DENMARK).

Ranked No. 2 at Wimbledon. Formerly Fräulein Krahwinkel, of Germany. Recently won Singles Championship of France, beating Mme. Mathieu in the final. Finalist at Wimbledon, 1931 (beaten by Fräulein Aussem). Finalist in German Singles Championship, 1930 and 1932, and winner 1933 and 1934. Won Singles Championship of Ireland and Doubles Championship (with Miss McOstrich) in 1934.



MISS HELEN JACOBS (U.S.A.).

Ranked No. 3 at Wimbledon. Semi-finalist in U.S.A. Singles Championship, 1927; finalist, 1928; winner, 1932, 1933 (beating Mrs. Moody), and 1934. Finalist at Wimbledon, 1929, 1932, and 1934 (beaten by Miss Round after three sets). Has represented U.S.A. in Wightman Cup since 1927. Winner of U.S.A. Women's Doubles Championship (with Miss Palfrey), 1932 and 1934.



MME. R. MATHIEU (FRANCE).

Ranked No. 5 at Wimbledon. Won Belgian Singles Championship, 1930. Semi-finalist in Wimbledon Singles, 1930-1932. Won British Hard Court Singles Championship, 1931. Finalist in French Singles Championship, 1933, 1934, and 1935 (when she was beaten by Mme. Sperling). Winner of Women's Doubles (with Miss Ryan), 1933 and 1934. Has represented France fifteen times.



MISS M. C. SCRIVEN (G.B.).

Ranked No. 7 at Wimbledon. Won French Singles Championship, 1933 and 1934 (beating Miss Jacobs). Won Covered Court Singles Championship of Great Britain, 1932. Finalist in Hard Court Championship of G.B. (beaten by Miss Round) in 1934. Reached last eight at Wimbledon, 1931, 1933, and 1934. Has represented G.B. in Wightman Cup since 1933, and against Germany, 1934.



MRS. F. S. MOODY (U.S.A.).

Ranked No. 4 at Wimbledon. Winner of Wimbledon Singles, 1927-1930 and 1932-1933 (every year since 1926 in which she has competed). Winner of U.S.A. Singles Championship, 1923-1925, 1927-1929, and 1931. Winner of French Singles Championship, 1928-1930 and 1932. Winner of many women's and mixed doubles Championships. Returning to serious tennis after a rest in 1934.



MISS K. E. STAMMERS (G.B.).

Ranked No. 6 at Wimbledon. Recently defeated Mrs. F. S. Moody, 6-0, 6-4, at Beckenham, but lost to Miss Round in the final. Winner of German Women's Doubles Championship (with Mrs. Pittman), 1933. Won Eastern Singles Championship of U.S.A. and Doubles Championship (with Miss James), 1934. Beaten in third round at Wimbledon last year by Miss Goldschmidt.



MISS JOAN HARTIGAN (AUSTRALIA).

Ranked No. 8 at Wimbledon. Won Junior Singles Championship of Australia and N.S.W. and Singles Championship of Sydney, 1931. Winner of New Zealand, N.S.W., and Victoria Championships, 1932. Holder of Singles Championship of Australia since 1933. Represented Australia against G.B., 1934. Won Scottish Singles Championship and Mixed Doubles (with C. L. Burwell), 1934.

BOOKS OF THE DAY.

IN one respect the Silver Jubilee has differed from most celebrations of anniversaries in that it not only commemorates the past, but sets a mark on the future. This aspect of the occasion takes its outstanding form, of course, in King George's Jubilee Trust, founded as a national thank-offering to promote the welfare of the rising generation. In his broadcast message of May 6, the King said: "I look forward to the future with faith and hope," and, with reference to the Trust: "It is to the young that the future belongs."

Already the fund inaugurated by the Prince of Wales, as the nation's tribute to the King, has attained great proportions, but as there is no limit to its utility, so there is no limit to its requirements. The easiest and pleasantest way of contributing to it, possible to almost everyone, is to expend a modest florin on a copy of "HIS MAJESTY'S SPEECHES." The Record of the Silver Jubilee, 1935. With twelve illustrations (published by King George's Jubilee Trust, St. James's Palace; 2s.). The standard edition is on sale at bookshops throughout the country, or a copy can be obtained, at 2s. 3d. post free, from the Editor, Jubilee Book, King George's Jubilee Trust, 10, St. James's Square, London, S.W.1. There is also a limited library edition of numbered copies bound in leather, obtainable from the same address at 10s. 9d. each post free. The entire proceeds from the sale will go to the Trust. Purchasers of the book, while obtaining a delightful memento of a historic event, will also be adding their mite (amounting in the mass to a goodly sum) towards a cause of vital importance to our national well-being. Besides the King's own speeches, it contains the various addresses (broadcast or otherwise) from all parts of the Empire, to which his Majesty was replying, as well as the Poet Laureate's Prayer and the Archbishop of Canterbury's Address in St. Paul's. All these combine to form an epitome of the Empire's thought and feeling which could hardly be found elsewhere in a more compact and accessible form, while the aptly chosen photographs illustrate the chief incidents of the London celebrations.

It will be largely through the schools, I imagine, that boys and girls on leaving will learn from their teachers how the Jubilee Trust will help them, in the first difficult years when they go out into the world, by enlarging their opportunities of self-development. As the Prince of Wales said in his inaugural announcement, the Trust does not propose to start any new movement itself, but rather to aid existing organisations. I take it, however, that new schemes, originated outside the Trust, might qualify for its support. For example, could not the principle of classless comradeship at the Duke of York's summer camps be extended on a nation-wide, or Empire-wide, scale, by uniting clubs of "old boys" or "old girls," from every sort of school, into one great league to which all might be affiliated? Etonians of to-day, I think, would scarcely approve that fabled reply to a bygone cricket challenge—"Harrow we know, and Winchester we know, but who are ye?" The modern Public School boy is a broadminded person, devoid of snobbery, who does not turn up his nose at schools which are, more literally, "public."

Among the finest of the King's Jubilee utterances, less familiar perhaps than his broadcast message, was his reply to the overseas representatives. After referring to his former travels, with the Queen, in the Dominions and India, he continued: "Many years before our happy partnership began, I had as a midshipman sailed the seven seas: I realised early that the Empire has many climes but one spirit. . . . The numberless and invisible ties of sentiment and tradition which bind us together are indeed delicate; but many strands make a cable, strong to bind in time of adversity." There speaks, in sound nautical metaphor, the "able seaman" at the helm of our ship of state.

To the anecdotal side of the royal career there are some interesting contributions in a beguiling book of reminiscences (already briefly mentioned here a week or two ago) punningly entitled "AUTUMN FOLIAGE." By Lieut.-Colonel Cyril P. Foley. With eighteen illustrations and four diagrams (Methuen; 12s. 6d.). Colonel Foley's genial pages teem with good stories about the numerous eminent people with whom he has been familiar. His memories relate largely to sport, but also to some graver affairs such

as the Jameson Raid, excavation in Jerusalem, and experiences in France and Macedonia during the Great War. Among lighter matters is a record of the circumstances in which Sir Arthur Sullivan, whom the author met at Monte Carlo, composed "his best bit of light opera orchestration" while a guest at Lady Wilton's villa there. "He told me at lunch one day," writes Colonel Foley, "that he had gone to bed with a tune ringing in his head, and had got up at 2.30 a.m. and written it down, with all the band parts. It turned out to be the 'Ghost Song' (the chief number in 'Ruddigore'), and he had no piano!"

Especially apposite just now are Colonel Foley's recollections of the King and Queen (then Prince and Princess of Wales) at Lord Shaftesbury's Dorset seat, St. Giles's, in 1908. One amusing yarn concerns a partridge shoot and another a dance at which the Colonel had the honour of being the Princess's partner. More topical just now,



A SILVER JUBILEE GIFT TO THE CHAPEL OF TITANIA'S PALACE: A PAIR OF SEVENTEENTH-CENTURY ITALIAN FLUTED CRYSTAL, GILT-MOUNTED CANDLESTICKS; ON THREE CLAW FEET.—WITH A POSTAGE STAMP TO INDICATE THE SIZE.

Major Sir Neville R. Wilkinson's famous Titania's Palace, which is a miracle of tinycraft and has earned so much for charities, is about to receive the gift here illustrated. At the moment, the Palace is in Melbourne during its tour of Australia, and the candlesticks are being sent out to it.

however, is this later incident, given as a typical reason for her Majesty's popularity: "In September 1928, the Queen was staying at St. Giles's and we all motored over to lunch at Lord Northbrook's place, Stratton, now, alas! sold. On the way there we had to pass through Stockbridge. Her Majesty remembered, in the morning, that the parents

of Indian architecture and sculpture, are "richly shrined" in a volume of superb photographs entitled "THE GLORIES OF HINDUSTAN." By Dr. Ernst Alfred Nawrath. With 240 Plates and End-paper Map (Methuen; 25s.). Each plate is faced by a short descriptive note, intended to convey concisely the essential facts. This exquisitely illustrated volume ranges in scope over northern India, from Bombay to Peshawar and Srinagar, and includes, among many other famous places, Delhi, Agra, Benares, Sanchi, with its Buddhist remains, and the caves of Ellora, Ajanta, and Elephanta. Landscape and native life are portrayed, besides historic buildings, but it is, after all, the marvellous sculptured architecture that makes the greatest and most abiding impression on the mind.

Dr. Nawrath has opportunely provided us with a means of visualising India, in its outward aspects, at a time when politically, as Sir Joseph Bhore said, it "stands on the threshold of great changes." It is interesting, too, to read the observations of a well-read and well-travelled German, who mentions that he and his camera have visited also Scotland and the Shetlands. "English literature," he writes, "is rich in good works on India. What is wanted, it seems, is a book of pictures, compiled for the general public. In presenting this work to the British people in the Jubilee year of the reign of H.M. the King-Emperor, the author hopes in part to fill this gap." Recalling the remark of a Swiss friend that in India "you will learn to understand England in all her grandeur," he comments thus: "If an army of 69,000 (including officers), an army which beside a population of 353 million might almost be termed a 'wachtparade,' suffices to uphold the law and maintain the administration . . . the most unfriendly of critics must admit that administration to be just, firm and wise. The waves of nationalism, however, rise high, especially among the young, whose judgment is unhampered by experience or wide knowledge. . . . The late Maréchal Lyautey coined the fine phrase, '*collaboration sincère et féconde*.' It applies not only to Morocco, in which the author of these lines was the first German to travel widely after the Great War, but also to India." A German who praises British rule in India and French rule in Africa—here, methinks, is a "getting together" spirit that deserves to be encouraged.

While photographs can show us the picturesque surface of things in India, they reveal nothing of the political agitation that has been going on there for so many years with disastrous results. This phase of the Indian scene is depicted, by one very familiar with the country and its recent history, in "TURMOIL AND TRAGEDY IN INDIA": 1914 and After. By Lieut.-General Sir George MacMunn. With thirty-four illustrations (Jarrolds; 18s.). Here the author has added to his long list of books on India what is claimed to be the first connected story of events there during and since the war. It is in many respects a lurid story, and some of the episodes described, such as the mutinous outbreak at Singapore in 1914, the Moplah rebellion of 1921, and the Cawnpore massacres of 1931, recall the worst horrors of the Indian Mutiny. Other events recorded are the German efforts to sow sedition in India during the war, the Afghan attack under Amanullah, with its sequel in Waziristan, the Red Shirt rising of 1930 and the incursions of the Afridis at Peshawar, and all the troubles that sprang from the activities of Mr. Gandhi.

Sir George's later chapters, dealing with post-war events, constitute a scathing denunciation of governing methods brought about by the Montagu policy, under which the strong hand of British rule was relaxed. Thus in his concluding summary the author writes: "Those familiar with the orderly government and immense progress of India between 1859 and 1914 can but marvel at the terrible disorders which the slackening of administration and the breaking of the great Civil Service—the 'steel frame' that held India together—have permitted to take place. . . . The difficulties that have been surmounted during the last fifteen years have been enormous; the energy that has been expended on the reconstruction of this land of Siva tremendous, and the fruitful results are before us. The task of adding the coping-stone to British architecture has been undertaken fantastically enough, and the political consequences are yet to discover." This discovery, for good or evil, cannot now be long delayed. C. E. B.



THE TREASURE OF THE WEEK (BEGINNING JUNE 27) DISPLAYED AT THE VICTORIA AND ALBERT MUSEUM: THE VAN DIEMEN BOX, IN JAPANESE LACQUER WORK.

After the foundation of the East India Company, in 1600, Dutch merchants made Batavia (Sumatra) the clearing-house for their first "factories" in Japan. This manuscript box (*rioshi-bunko*) is of polished black lacquer, beautifully decorated in gold and silver lacquer with scenes of Japanese Court life. The name inside the lid, Maria Van Diemen, executed by a Japanese, refers to Maria Van Aalst, who was married at Batavia, on January 17, 1630, to Anton Van Diemen (d. 1645). The box was probably ordered as a wedding present from Batavia merchants in the Japan trade. Tasmania ("Van Diemen's Land") was discovered by Abel Tasman during Van Diemen's term of office (1636-1645) as Governor of the Dutch East Indies.—[By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)]


of the second footman, who was in attendance, lived there, and Lady Bertha Dawkins, who was in waiting, was instructed to see that he came with us, which he would not have ordinarily done. Before starting, Lady Shaftesbury asked the Queen what time it would suit her Majesty to return from Stratton. The Queen said: "Oh, we must stay there some time so that Newman can have a good long time with his family, before we pick him up again." That is typical of the Queen's thought for others, especially for those who happen to occupy comparatively humble positions. And if you did not know before why everyone loves Queen Mary, well, you know it now."

Among the addresses by overseas representatives to which the King responded was one by the Indian Government's delegate (Sir Joseph Bhore), who said that prayers for their Majesties were being offered "in temple, in mosque, in church, in places of worship belonging to every creed and faith," throughout the vast Indian Empire. Temple and mosque, palace and mausoleum, with other wonders

IN SEARCH OF THE COMING WEATHER: A PEACE-TIME "DAWN PATROL."

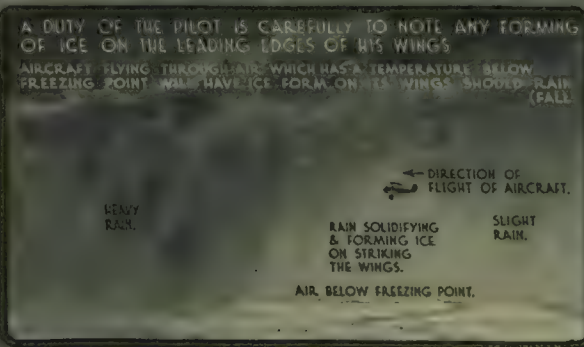
Drawn by our Special Artist, G. H. Davis, from Official Information.

OFF HE GOES INTO THE DAWN—SPRING, SUMMER, AUTUMN & WINTER, THE METEOROLOGICAL AEROPLANE GOES ALOFT EVERY MORNING AS SOON AS IT IS LIGHT TO FIND OUT THE SECRETS OF THE WEATHER.



A DUTY OF THE PILOT IS CAREFULLY TO NOTE ANY FORMING OF ICE ON THE LEADING EDGES OF HIS WINGS.

AIRCRAFT FLYING THROUGH AIR WHICH HAS A TEMPERATURE BELOW FREEZING POINT WILL HAVE ICE FORM ON ITS WINGS SHOULD RAIN (FALL).



HEAVY RAIN.

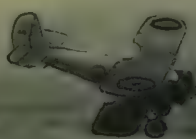
RAIN SOLIDIFYING & FORMING ICE ON STRIKING THE WINGS.

SLIGHT RAIN.


AIR, BELOW FREEZING POINT.

← DIRECTION OF FLIGHT OF AIRCRAFT.

IN SUMMER, INVERSION OF TEMPERATURE AT DAWN AT 4,000 TO 6,000 FEET INDICATES THAT THERE IS LITTLE CHANCE OF CLOUD FORMING DURING THE DAY. THUS A SUNNY DAY CAN BE SAFELY PREDICTED.




ONE OF THE DUTIES OF THE PILOT OF THE METEOROLOGICAL AIRCRAFT IS TO NOTE CLOUD FORMS & WHAT THEY PORTEND.




FOR INSTANCE THE PRESENCE OF CIRRO-STRATUS OR ALTO-STRATUS WITH A RISE IN TEMPERATURE AT HIGHER LEVELS INDICATES THE APPROACH OF RAINY WEATHER.

THE PILOT OFTEN HAS TO CLIMB TO 20,000 FEET. HE THEREFORE WEARS ELECTRICALLY HEATED CLOTHING & OXYGEN-BREATHING APPARATUS. ATTACHED TO ONE OF THE INTER-PLANE STRUTS IS HIS PSYCHROMETER.




PSYCHROMETER FASTENED TO STRUT.

IN WINTER, WHEN A LAYER OF CLOUD OBSCURES CLEAR SKY ABOVE FROM THE GROUND, IT CAN BE COMPUTED FROM THE THICKNESS OF THE LAYER, DISCOVERED BY THE METEOROLOGICAL PILOT WHETHER THE SUN WILL BE ABLE TO DISSIPATE THE LAYER & PRODUCE A SUNNY DAY ON THE GROUND.




DURING THE FLIGHT NOTES ARE MADE BY THE PILOT ON A SPECIAL NOTE CARD STRAPPED TO HIS KNEE.



PILOT'S NOTE CARD.

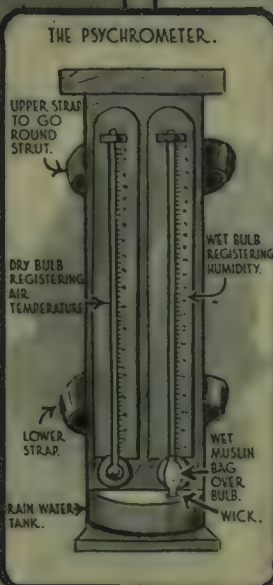
AT THE CONCLUSION OF THE FLIGHT AN OFFICIAL TELEGRAM GIVING THE PILOT'S WEATHER REPORT WRITTEN IN CODE IS SENT TO THE AIR MINISTRY.



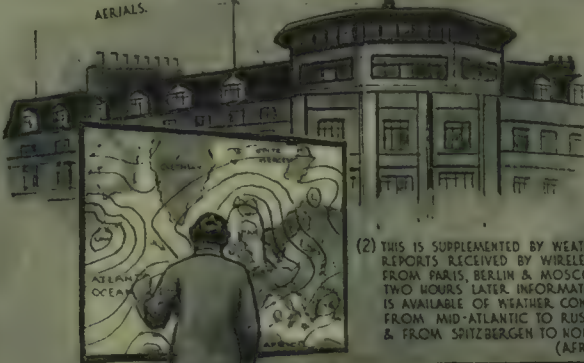
SPECIMEN OF A CODE TELEGRAM.

TIME	ALTITUDE	TEMPERATURE	HUMIDITY	WIND	WEATHER
7.00	3,000	4.0	70	170	352310
7.10	3,200	3.5	75	210	190 122120
7.20	3,500	3.0	80	200	110
7.30	4,000	2.5	85	200	110
7.40	4,500	2.0	90	200	110
7.50	5,000	1.5	95	200	110
8.00	5,500	1.0	100	200	110
8.10	6,000	0.5	100	200	110
8.20	6,500	0.0	100	200	110
8.30	7,000	-0.5	100	200	110
8.40	7,500	-1.0	100	200	110
8.50	8,000	-1.5	100	200	110
9.00	8,500	-2.0	100	200	110
9.10	9,000	-2.5	100	200	110
9.20	9,500	-3.0	100	200	110
9.30	10,000	-3.5	100	200	110
9.40	10,500	-4.0	100	200	110
9.50	11,000	-4.5	100	200	110
10.00	11,500	-5.0	100	200	110
10.10	12,000	-5.5	100	200	110
10.20	12,500	-6.0	100	200	110
10.30	13,000	-6.5	100	200	110
10.40	13,500	-7.0	100	200	110
10.50	14,000	-7.5	100	200	110
11.00	14,500	-8.0	100	200	110
11.10	15,000	-8.5	100	200	110
11.20	15,500	-9.0	100	200	110
11.30	16,000	-9.5	100	200	110
11.40	16,500	-10.0	100	200	110
11.50	17,000	-10.5	100	200	110
12.00	17,500	-11.0	100	200	110
12.10	18,000	-11.5	100	200	110
12.20	18,500	-12.0	100	200	110
12.30	19,000	-12.5	100	200	110
12.40	19,500	-13.0	100	200	110
12.50	20,000	-13.5	100	200	110

THE PSYCHROMETER.




(1) THE INFORMATION OBTAINED FROM THE METEOROLOGICAL FLIGHT SUPPLEMENTED BY GROUND READINGS FROM 46 BRITISH STATIONS IS BROADCAST FROM THE AIR MINISTRY GIVING A FULL REPRESENTATION OF WEATHER CONDITIONS OVER THE BRITISH ISLES.

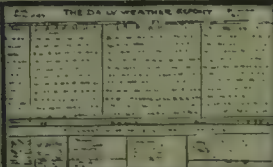


AERIALS.

(2) THIS IS SUPPLEMENTED BY WEATHER REPORTS RECEIVED BY WIRELESS FROM PARIS, BERLIN & MOSCOW. TWO HOURS LATER, INFORMATION IS AVAILABLE OF WEATHER CONDITIONS FROM MID-ATLANTIC TO RUSSIA & FROM SPITZBERGEN TO NORTH AFRICA.



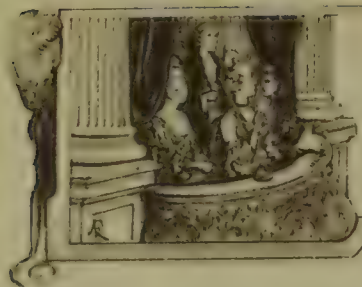
(3) FROM ALL THIS INFORMATION THE WEATHER CHARTS ARE PRODUCED & TOGETHER WITH REPORTS RECEIVED FROM THE PILOTS OF METEOROLOGICAL FLIGHTS AT HOME & ABROAD FORM THE BASIS FOR FORECASTING THE WEATHER EXPECTED DURING THE SAME & THE FOLLOWING DAYS.



A DAILY METEOROLOGICAL SURVEY BY AEROPLANE, TO WHICH WE OWE THE ACCURACY OF OUR WEATHER REPORTS AND FORECASTS: SPECIAL EQUIPMENT AND AN ELABORATE ORGANISATION FOR INTERPRETING WEATHER SIGNS.

Every morning at dawn, in every type of weather throughout the year, the aircraft employed in the Meteorological Flights takes off from Duxford aerodrome and climbs to twenty and even thirty thousand feet, so that information may be obtained to guide the experts in the Meteorological Department of the Air Ministry in London in predicting the weather for the following forty-eight hours. Single-seater fighters are used, and specially trained R.A.F. officers are detailed for the work. Instead of the usual fighting equipment, the aircraft carries the special meteorological instruments and the psychrometer, which registers air temperature and humidity, strapped to one of the inter-plane struts. The pilot wears

electrically heated clothing and an oxygen breathing-mask. Each flight lasts about one and a half hours. Strapped to the pilot's knee is a printed card in which he fills in the instrument readings, which are sent on to the Air Ministry as soon as he comes down. The pilot must also observe the form and type of cloud layers, and whether ice forms on his wings. This year, when so many important outdoor functions have been planned ahead, knowledge of the coming weather is of the utmost use to the authorities. It is also required by the air traffic companies. The pilots who go aloft at dawn, and again at noon, are an important unit in the organisation which supplies this information.



The World of the Kinema.

By MICHAEL ORME.



"CARDINAL RICHELIEU."

MR. GEORGE ARLISS has earned for himself the sobriquet of "the first gentleman of the screen." To that might well be added the title of "the screen's finest diplomatist." To watch Mr. Arliss playing the game of diplomatic bluff, and spinning the webs that shall enmesh the enemies of whatever country he happens to represent, is to see this master of technique at his best. His methods do not vary. We know that his velvet glove hides a mailed fist. We recognise the lift of an eyebrow that heralds his flashes of dry humour. We see the preparation for an outburst of righteous wrath, nor do we tremble unduly when defeat seems imminent. For the sly old fox never lacks a trick or two in reserve, tricks that turn the pursuer into the pursued, to the ultimate glory of Mr. George Arliss—and the country he happens to represent. For his intrigues and his cunning must, of course, be actuated by the noblest of motives. They always have been, they always will be; that is part of the Arliss tradition. Familiar as we are with that tradition, the fascination of his smooth construction of his parts, in which every brick falls precisely into place and every facet is exquisitely polished, still persists. He is not versatile in the true sense of the word, since each portrait

his business. Is the King's door locked against him? Richelieu comes in through a sliding panel. Does the King order his General not to lead his troops out of Paris? Richelieu, doffing his Cardinal's robes, leads them himself and hands them over to the General outside the gates. The King's roving eye falls on the Cardinal's youthful ward, only to find that she has been whisked into matrimony by the resourceful prelate. Situation caps situation as swiftly as the omnipotent Richelieu plays out his trump cards, until the climax is reached in a chase down the road to Spain, with two Queens as the quarry, and the Cardinal, escaped from the assassin's sword, in hot pursuit.

The director, Mr. Rowland V. Lee, has

demands of her. For this is no entertainment for the student of history, nor, possibly, for the intellectual. But it is rousing melodrama, excellent of its kind, and dominated, as it was intended to be, by an actor who can assume the grand manner effectively, getting every ounce of value out of the part.



"THE THIRTY-NINE STEPS": ROBERT DONAT AS RICHARD HANNAY AND MADELEINE CARROLL AS PAMELA IN A FILM VERSION OF THE FAMOUS NOVEL BY JOHN BUCHAN (NOW LORD TWEEDSMUIR).

"The Thirty-nine Steps" whose run at the New Gallery began on June 6, is a free adaptation of John Buchan's masterly spy story. It is a Gaumont-British film directed by Alfred Hitchcock. Robert Donat, who plays Richard Hannay, is here seen handcuffed to Madeleine Carroll, as Pamela, after they had escaped together from the minions of the master spy.

that he paints bears his signature written boldly across it. But he gives us the infinite delight of discovering anew the supreme artistry of his touch, and when he is physically suited to the character he assumes—as he was not in "The Iron Duke" and was in "Disraeli"—our pleasure is complete.

From Disraeli to Richelieu is no far cry—at least, not on the screen. In the new Darryl Zanuck production, "Cardinal Richelieu," presented at the Leicester Square Theatre, Mr. Arliss has found another part in which his mask and his frail figure add an outward conviction to his characteristic rendering of the great statesman-prelate. Thus he is able to exploit his personality to the full without doing violence to the picture of the Cardinal as it dwells in our minds. Herein alone is ample justification for the choice of the Bulwer-Lytton melodrama, with which Sir Henry Irving's name is ineradicably connected, as a basis for a spectacular historical romance, adroitly adapted to suit the individual demands of the star. But this plunge into the plots that eddied around the feet of Cardinal Richelieu and broke on the rock of his iron will has much else to commend it apart from its fitness as an Arliss vehicle. When the picture opens, the conspiracies of the feudal nobility of France, abetted by the Queen-Mother, Queen Anne, and the King's brother, Gaston of Orleans, against the person and the power of the Cardinal are in full blast, with a harassed Louis caught between the fires of the conflicting parties. Whilst the nobles gather in conspiratory huddles, and foster revolution at home, whilst the Queen-Mother prepares a secret treaty with Spain and Barados plans murder, Richelieu—or, as some of the actors seem to prefer it, Richeloo—goes calmly and shrewdly about

Louis, Mr. Francis Lister's weak and ambitious Gaston, and Mr. Douglas Dumbrille's treacherous Barados are definite character-studies within the limitations imposed upon them; and Miss Maureen O'Sullivan, as the Cardinal's ward, has all the prettiness and *ingénue* grace the part



"THE BRIDE OF FRANKENSTEIN": VALERIE HOBSON AS ELIZABETH FRANKENSTEIN AND DWIGHT FRYE AS KARL IN A SEQUEL TO THE SUCCESSFUL FILM "FRANKENSTEIN."

In Universal's sequel to the mystery film "Frankenstein," Boris Karloff, as the monster, and Colin Clive, as Henry Frankenstein, return to their original rôles. The new film was made in the United States and was directed by James Whale, but the cast is almost entirely British. The film was first presented at the Tivoli on June 27.

wisely handled his material in the straightforward style of "The Three Musketeers" school, to which "Cardinal Richelieu" undoubtedly belongs. He makes excellent use of his galloping horses, his surging mobs, and his stirring scene of martial display. He is quick to grasp his opportunities for pageantry, and, with Mr. Peverell Marley at the camera, turns palatial interiors, formal gardens, and cobbled streets into pictorial beauty. The company, carrying the splendours of the period costumes with a gallant swagger, responds bravely to the spirit of this swashbuckling piece. Mr. Edward Arnold's King

GANGSTER-DRAMA WITH A DIFFERENCE.

How ingenious is the mind of the film-maker! Codes may come and codes may go, but the river of his resourcefulness goes on for ever. The "glorification of the gangster" came to a timely end, sternly held up by the danger-signals of morality. Prepare, then, for "the glorification of law and order," a cycle of films in which the balance of vice and virtue assumes its rightful angle, in which the crook and the gangster shall be as black as they are painted, with not a speck of gold to relieve their villainy, whilst the police shall combine all the virtues of the head and the heart that are the perquisites of the screen hero. And the result of this *volte-face*? Why, gangster-drama, to be sure, with the onus of heroism shifted on to the shoulders of the law, but as "hard-boiled" and terrifically realistic as ever before. The first of the cycle, "G-Men," presented at the Regal, is thus described on the programme: "First great picture of the Government Men's merciless war on dehumanised killers whose only language is the death-spatter of machine-gun bullets." And there you have it. Certainly this vigorous and genuinely exciting production includes an interesting chapter on the training of the special force of G-men recently appointed by Congress with plenary powers to deal with criminals on sight; and the early experiences of the young recruit, played with his customary forcefulness by the dynamic James Cagney, have their amusing as well as their illuminating aspects. But the real business of the film is to supply just that sensational mixture of ruthlessness, speed, and action based on actuality which constituted the appeal of the gangster-drama. Or, if I under-rate the purpose of this new cycle, the appeal to the public remains the same.

The old question of the influence of the kinema on the mass-mind inevitably arises here, a question put so often and receiving such divergent answers that I have no intention of going into it again. But, judging by the audiences I have been able to observe and not by isolated cases, I would say that their reaction towards entertainment of the type under consideration has been one of sheer excitement due to the cumulative effect of the picture, with no particular concern as to the ethics of it. Therefore, I doubt whether the weighting of the scales on the side of the law is a matter of vital importance. "Oh, how too agonising!" I heard a woman exclaim ecstatically at the first public performance of "G-Men," yet "I call that a grand picture," said she, as she gathered up her bag and her umbrella. "So exciting!" It would be idle to deny the power and the tension of this virile commentary on America's solution of her crime problem, but regarding it as an alternative to the gangster-dramas of the past, I can only say, "Plus ça change, plus c'est la même chose."



"G-MEN," WHICH IS REVIEWED ON THIS PAGE: JAMES CAGNEY AS "BRICK" DAVIS, MARGARET LINDSAY AS KAY MCCORD, AND ROBERT ARMSTRONG AS JEFF MCCORD, IN A NEW GANGSTER FILM.

"G-Men," at the Regal, is a Warner film showing the activities of Government men in dealing with gangsters. A strong cast includes James Cagney, Margaret Lindsay, and Ann Dvorak.

"ZUIDER ZEE" WORK ON THE WASH.

Work of a similar kind to the great scheme of reclamation on the Zuider Zee, which has so often been illustrated in our pages, is proceeding at King's Lynn, on the Wash. A river wall, one mile long and costing about £72,000, is being constructed at the mouth of the River Ouse. Its purpose is, by confining the river's course, to create a deeper navigable channel and to reduce the danger of drifting sand-banks. The essentials of the method, we are informed, are simple. Large mattresses of woven brushwood are sunk in the mud at low tide; loose bundles of brushwood are then laid on these; and on top of all granite boulders, weighing about 100 lb. each, are thickly strewn. Their weight sinks the whole gradually more and more into the mud until an effective retaining wall is completed. The method of weaving the essential layer of brushwood mattresses is a Dutch secret, and "key" men from Holland are advising in its preparation. The wall is being built by a British concern—the Dredging and Construction Company. It is the first of its kind to be made in this country.



A DYKE AT KING'S LYNN, NORFOLK, ON THE WASH, TO CONFINE THE COURSE OF THE RIVER OUSE: WORKMEN WEAVING ONE OF THE 24-YARDS-LONG MATTRESSES WHICH FORM THE FOUNDATIONS OF THE WALL.



THE NEW DYKE, WITH ITS LAYER OF HEAVY BOULDERS, RUNNING OUT INTO THE WASH: A PHOTOGRAPH SHOWING THE REMAINS OF AN EARLIER WALL, BUILT BY DIFFERENT METHODS, ON THE LEFT.



ONE OF THE LARGE MATTRESSES OF WOVEN BRUSHWOOD BEING TOWED OUT TO ITS SITE: WORK AIDED BY MEN FROM HOLLAND, WHO BRING TO IT THEIR EXPERIENCE ON THE RECLAIMED ZUIDER ZEE.

THE INTERNATIONAL HORSE SHOW.



CAPTAIN J. J. LEWIS, IRISH FREE STATE, ON HIS SEVEN-YEAR-OLD BAY GELDING, TRAMORE BAY: THE WINNER OF THE KING GEORGE V. GOLD CUP FOR MILITARY OFFICERS' JUMPING AT OLYMPIA.



BROWN JACK AT OLYMPIA: THE MOST FAMOUS LIVING RACEHORSE, APPEARING WITH STEVE DONOGHUE IN SUPPORT OF AN APPEAL FOR £6000 TO ENDOW A BED AT THE UNIVERSITY COLLEGE HOSPITAL.



GERMAN TROTTER HORSES GIVE A SPECTACULAR DISPLAY: A MUSICAL DRIVE AT HIGH SPEED; THE DRIVERS WEARING THEIR RACING COLOURS AND THE TWELVE HORSES YOKED TO LIGHT "SULKIES."

The International Horse Show opened at Olympia on June 20 for the twenty-third time. Established in 1907, it was suspended during the war and again two years ago after the winding-up of the original company. Last year it was successfully renewed, and this year, with a much increased entry and a number of popular attractions, the show was expected to be a special success. It lasts until to-day, June 29. Among the items which have attracted the greatest popular attention is the display by members of the German Trotter-Breeding and Racing Association, whose musical drive, done at high speed, is most spectacular; the beautiful display by the Cadre Noir, from the Saumur Cavalry School in France; and the exhibition of polo, played indoors for the first time in this country. The appearance of Brown Jack (six times winner of the Queen Alexandra Stakes at Ascot) and of his old jockey, Steve Donoghue, were loudly cheered; as was the faultless performance of Captain Lewis on Tramore Bay, who was the first officer of the Irish Free State to win the Officers' Cup for jumping.

THE GREAT BRUSSELS EXHIBITION: A UNIVERSAL AND INTERNATIONAL ATTRACTION.



ONE OF THE INNUMERABLE "SIGHTS" THAT ARE DRAWING CROWDS TO THE BRUSSELS EXHIBITION: "LE VIEUX BRUXELLES," THE CITY THAT IS NOW THE BELGIAN CAPITAL AS IT WAS IN YEARS GONE BY.



A RECONSTRUCTION OF THE HOME OF LA FONTAINE, OF THE FABLES: "LE PAVILLON DES EAUX ET FORÊTS" IN THE FRENCH SECTION.



THE "PLACE D'HONNEUR" AND ITS FINE FOUNTAINS: A VIEW SHOWING THE GRAND PALAIS AT THE END OF THE AVENUE DU CENTENAIRE.



THE BRITISH PAVILION—"SOLID IN ITS DISTINCTION, LIKE THE BRITISH EMPIRE ITSELF," AS THE FAMOUS BURGOMASTER MAX SAID AT ITS OPENING.



IN THE FRENCH SECTION OF THE EXHIBITION: "LE PALAIS DE LA VILLE DE PARIS," A STRUCTURE OF CHARACTERISTIC EXCELLENCE AND ATTRACTION.



BY THE LAKE: MOTOR-BOATING NEAR ONE OF THE MANY RESTAURANTS—ONE OF THE NUMEROUS ATTRACTIONS OF THE LIGHTER SIDE OF THE EXHIBITION.

The great Brussels Exhibition, which has already won fame, is described as "Universal and International." That is precisely what it is: everyone who has seen it agrees, and those who visit it between the present time and November will certainly find themselves in accord. The primary object was to celebrate the centenary of the opening of the first Belgian railway—between Brussels and Malines—in 1835; but the Exhibition as a whole does very much more than cater for those concerned with travel and transport. It is full of interest for all and, apart from Belgium, twenty countries are represented in it. Here it suffices to

mention among its features "Le Vieux Bruxelles," the Pavilions of the Nations—including, of course, that of Great Britain—the Stadium, the Pavilion of Decorative Arts, the Park of Attractions, which is remarkable for "All the Fun of the Fair" in most ingenious forms; the fine Avenue du Centenaire, and that central park of forty-five acres which will become the Parc du Centenaire and remain for all time as a memorial of the Exhibition. The Exhibition is at Ossegem, just outside Brussels and adjoining the Royal Park of Laeken, the summer residence of the Belgian Royal Family, and it covers over 250 acres.



BRITISH WEEK AT THE GREAT BRUSSELS EXHIBITION: THE BRITISH PAVILION, WHICH THE DUKE AND DUCHESS OF YORK HAVE ARRANGED TO VISIT ON MONDAY, JULY 1.—A VIEW SHOWING IT FLOOD-LIT AND WITH ITS SEARCHLIGHT PLAYING.

The British Pavilion at the Brussels Exhibition was opened officially in May, by Sir Esmond Ovey, the British Ambassador. It is dedicated to the People of Belgium "in recognition of 100 years of friendship." The Duke and Duchess of York have arranged to visit it on Monday next, during the British Week, which began officially on June 26, but unofficially on the 24th, when H.M. sloops "Halcyon" and "Skipjack" arrived in the port. The arrangements were that the bands of the 1st Gordon Highlanders and the 2nd Battalion the Cameron Highlanders should give concerts during the week, and that to-day (June 29) and to-morrow Sir Thomas Beecham should conduct

two concerts to be given by the London Philharmonic Orchestra in the Palais des Beaux Arts. Further, the military bands were to take part in a torchlight march. The Duke and Duchess of York have arranged to arrive in Brussels at about noon on Monday next, flying there, escorted by the 41st (Fighter) Squadron of the R.A.F. Among their engagements for the evening of that day are a dinner in the British Embassy, which will be attended by their Majesties the King and Queen of the Belgians, and a ball in the British Pavilion; and they are due to return on Tuesday morning, also by air.

SACRED IBIS NESTING ; AND GULLS WHO STEAL THEIR EGGS : RARE AND BEAUTIFUL BIRDS WHICH ARE IN DANGER OF EXTERMINATION.



SACRED IBIS SETTLING DOWN ON THEIR NESTS: PART OF A COLONY OF THIRTEEN NESTS FOUND BY CAPTAIN KNIGHT ON A SMALL AND ALMOST UNKNOWN PENGUIN ISLAND OFF THE SOUTH-WEST COAST OF AFRICA.



HOW THE IBIS FEEDS ITS YOUNG—BY REGURGITATION OF FOOD, LIKE THE CORMORANT AND THE PENGUIN: A PHOTOGRAPH TAKEN FROM A HIDE MADE OF ROCKS, SINCE THERE ARE NO BUSHES OR TREES ON THE ISLAND.



ENEMIES OF THE NESTING COLONY: BLACK-BACKED GULLS (ONE FLYING OVERHEAD, ANOTHER AMONG THE ROCKS, LEFT) AWAITING THEIR CHANCE TO STEAL AN IBIS EGG.



GULLS FIGHTING AMONG THEMSELVES OVER IBIS EGGS, WHILE THE OWNERS LOOK ON, APPARENTLY TOO TIMOROUS TO INTERVENE: DEPREDACTIONS WHICH ARE A CONSTANT THREAT TO THE EGGS.



A BLACK-BACKED GULL TAKING AN IBIS EGG: A WONDERFUL PHOTOGRAPH SHOWING THE IBIS NESTS, COMPOSED OF DEAD VEGETATION AND SEAWEED, ALMOST TOUCHING ONE ANOTHER—A COLONY OF THIRTEEN NESTS, EACH CONTAINING FROM TWO TO FOUR EGGS OR NEWLY HATCHED YOUNG.



THE GULL FLYING OFF WITH ITS BOOTY: A VORACIOUS BIRD OF A KIND THAT WILL EAT ANY SORT OF EGG—EVEN THOSE OF ITS OWN SPECIES.

In his recent trip to Africa Captain C. W. R. Knight was fortunate enough to find a colony of sacred ibis on a small island off the south-west coast. They were nesting among the rocks at the top of a hill which rose from the middle of the island. On the opposite page we reproduce in colours a decorative study of the birds in flight. Captain Knight furnishes us with the following note: "The birds proved to be extremely nervous and great care was taken in the construction of the hide. Composed entirely of stones and vegetation, it was erected very

gradually, each day a few more stones being added. It would seem that the sacred ibis is in some danger of extermination, for on the guano islands where it is occasionally found, it is regarded as a real menace to the cormorant population which is responsible for the guano supplies. The ibis has an unfortunate habit of destroying and eating young cormorants. However, there seems to be no reason why the ibis should not produce guano to the same extent as the cormorant does, and in any case it is well worth protecting if only for its decorative qualities."

PHOTOGRAPHS BY CAPTAIN C. W. R. KNIGHT, M.C. (SEE COLOUR PAGE OPPOSITE.)



SACRED IBIS ON AN ISLAND OFF SOUTH-WEST AFRICA:

A STRIKING PHOTOGRAPH OF A COLONY IN FLIGHT, THE CRIMSON PATCH OF BARE SKIN UNDER THE WINGS SHOWING IN VIVID CONTRAST TO THE WHITE PLUMAGE AND BLACK HEAD AND LEGS.

This decorative study of a colony of ibis, the sacred bird of ancient Egypt (*Ibis aethiopica*), was obtained by Captain C. W. R. Knight during a recent trip devoted to filming and photographing wild life in Africa. Next Tuesday, July 2, at a meeting held in the hall of the Royal Geographical Society, Captain Knight will give the first presentation of his film, which is entitled "African Adventure." The Earl of Athlone arranged to preside at the meeting and H.R.H. Princess Alice, Countess of Athlone, graciously consented to receive the guests. Concerning the

beautiful and interesting bird which is the subject of this picture, we read in "Lydekker": "Although so common in the country of the Pharaohs during its times of greatness, the sacred ibis is now unknown in Egypt. . . . In the lore of ancient Egypt the ibis was the emblem of Thoth, the secretary of Osiris, and was consequently held in the greatest veneration, as is proved by the numbers of its mummified remains found in the temples. At what date it disappeared from Egypt is unknown, but it remained at the conquest of the country by the Romans."

FROM THE PHOTOGRAPH BY CAPTAIN C. W. R. KNIGHT, M.C.



IN A LAND WHICH MAY VOTE TO REGAIN A KING: GREECE—A METEORA MONASTERY ON ITS PINNACLE IN THESSALY.

Political events in Greece have recently made that country a centre of world-wide interest. The elections held there in early June resulted in a victory for the Prime Minister, M. Tsaldaris, but were interpreted by both Monarchists and Republicans each in their own favour. It was thought that a plebiscite on the Monarchist issue would be held in the autumn. Here we reproduce a picture by Mr. Cecil A. Hunt which was exhibited in the Royal Academy Exhibition of 1930. It shows one of the fourteenth-century Byzantine monasteries at Meteora in Thessaly. Concerning these astonishingly situated buildings, we read in the "Encyclopædia Britannica": "From the Cambrian hills two

masses of rock project southward into the plain, eroded into isolated columns 85 to 300 feet high, 'some like gigantic tusks, some like sugar-loaves, and some like vast stalagmites,' all of iron-grey or reddish-brown conglomerate of gneiss, mica-slate, syenite and greenstone. The monasteries stand on the summit of these pinnacles; accessible only by rope and net worked by a windlass from the top, or by a series of almost perpendicular ladders. . . . At one time they were 14 in number, but now not more than four (the Great Monastery, Holy Trinity, St. Barlaam's, and St. Stephen's) are inhabited by more than two or three monks."—[FROM THE ROYAL ACADEMY PICTURE BY CECIL A. HUNT.]



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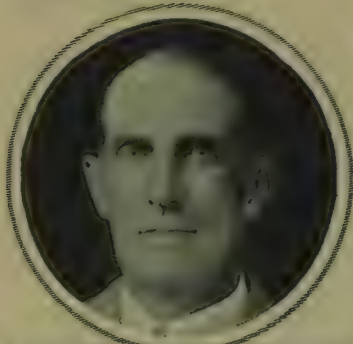
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PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



SIR BERNARD H. BOURDILLON.
Appointed Governor of Nigeria, June 21, in succession to Sir Donald Cameron, who is retiring. Governor of Uganda. Sir Bernard joined the I.C.S. in 1908; became Colonial Secretary of Ceylon, 1929; Acting Governor, 1930; and Chief Secretary, 1931.



MR. HUGH GURNEY.
Appointed Ambassador to Brazil, June 22, in succession to Sir William Seeds. British Minister in Copenhagen. Entered the Diplomatic Service, 1901. First Secretary in Berlin when war broke out. He figured among the new Knights in the Birthday Honours List.



THE NEW JUDGE OF THE KING'S BENCH: MR. JUSTICE WILFRID LEWIS.
It was announced on June 21 that Mr. W. H. P. Lewis, O.B.E., had been appointed one of the Justices of the High Court of Justice, King's Bench Division. The new Judge was for several years common law junior counsel to the Treasury. He has been Chancellor of several Dioceses.



THE FRENCH RECORD FLYING-BOAT FLIGHT: THE COMMANDERS OF THE "CROIX-DE-SUD" (LIEUTS. HÉBARD AND DAILLÈRES) PHOTOGRAPHED AT CHERBOURG BEFORE STARTING.
The French flying-boat "Croix-de-Sud" made a new record in a non-stop flight for flying-boats by travelling from Cherbourg to Ziguinchor, in Southern Senegal, a distance of 2658 miles. It reached Senegal on June 23. The previous record was 2566 miles, set up by an Italian machine. The "Croix-de-Sud" carried two officers, Lieutenants Hébard and Daillères, two pilots, a wireless operator, and a mechanic. The "Croix-de-Sud" has four 650-h.p. Hispano-Suiza engines.



PROFESSOR J. G. KERR.
Elected M.P. (Nat. Govt.) for the Scottish Universities, in the by-election caused by the appointment of Lord Tweedsmuir (formerly Mr. John Buchan) as Governor-General of Canada. Had a majority of 16,214 over the Labour candidate.



STANLEY WOODS.
The Irish motor-cyclist, who won the Senior Tourist Trophy race on the Isle of Man, on June 22. He rode an Italian Guzzi machine. He beat the record (set up by himself in 1933) by 72 secs.; averaging 84.63 m.p.h.



A BASUTOLAND OCCASION: THE PARAMOUNT CHIEF IN CONVERSATION WITH SIR WILLIAM CLARK, THE HIGH COMMISSIONER.
The question of the future of Basutoland has attracted much interest since the publication of the report of the Commission appointed by the Secretary of the Dominions to enquire into the financial position and economic possibilities of the country. Our photograph shows the Paramount Chief Griffith Leretholi talking to Sir William Clark, the High Commissioner, at Maseru.



A LEADING BRITISH MOSLEM DEAD: THE LATE LORD HEADLEY.
Lord Headley, the Mohammedan Peer, and President of the British Muslim Society, died on June 22; aged eighty. For many years he worked as an engineer in Kashmir and Ireland. He made the pilgrimage to Mecca. He was stated to have been thrice offered the throne of Albania.



SIR GEORGE BOWYER, M.P.
Appointed Comptroller of his Majesty's Household, in succession to Sir Victor Warrender. Entered Parliament as a Conservative in 1918; and became a Party Whip in 1925. Unpaid Assistant Government Whip, 1931. Vice-Chairman, Conservative Party Organisation, since 1930.



LORD FITZMAURICE.
The statesman and associate of Gladstone. Died June 21; aged eighty-nine. The last survivor of Gladstone's Ministry of 1880-85. He will be remembered for the part he played in the development of agriculture, public health, and education in Wiltshire.



VISCOUNTESS PIRRIE.
Widow of the famous Belfast shipbuilder and shipowner. Died, June 19; aged seventy-eight. Following the death of her husband, in 1924, she was appointed president of Harland and Wolff, in accordance with his request; the position being specially created for her. She was the first woman magistrate of Belfast.



MR. GEOFFREY HOWARD.
The prominent Liberal politician. Died June 20; aged fifty-eight. A close friend of the late Lord Oxford, and, for some time, his secretary. M.P. (Liberal), Eskdale division of Cumberland, 1906-10; Westbury (Wiltshire), 1911-18; and Luton (Bedfordshire), 1923.



VISCOUNT CRANBORNE.
It was announced recently that a Bill would be introduced permitting the appointment of Viscount Cranborne as Under-Secretary for League of Nations Affairs attached to Mr. Anthony Eden. Lord Cranborne has long been Mr. Eden's private secretary.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



M. LEON TROTSKY'S WANDERINGS IN EXILE: THE OLD BOLSHEVIST LEADER (THIRD FROM LEFT) AND HIS WIFE (LEFT) LANDING AT OSLO.

M. Trotsky, travelling under the name of M. Letoff, and with his beard shaved off, arrived in Oslo from Antwerp on June 18. He and his wife have been given permission to stay in Norway for six months, provided they abstain from all political activity. M. Trotsky, who has for some time been living in France, is said to be suffering from tuberculosis, and to require mountain air. He is expected to visit friends in Copenhagen before long.



SIGNOR MUSSOLINI AS AIRMAN AND AS BATHER: AN UNCONVENTIONAL PORTRAIT OF THE DUCE IN THE SHADOW OF HIS SEAPLANE AT RICCIONE.

Signor Mussolini makes it his custom, during the summer, to pilot his own three-engined seaplane from Rome to Riccione, on the Adriatic coast near Rimini, and to spend week-ends there with his wife and sons. On June 23, after a visit of this kind, the Duce returned to Rome to take part in discussions with Mr. Anthony Eden. The first conversations between the two were held on June 24, in the Palazzo Venezia, and were described as cordial.



Left: MISS ELIZABETH ARDEN: A PORTRAIT BY AUGUSTUS JOHN; PAINTED LAST SUMMER.

In reproducing Mr. Augustus John's portrait of Miss Elizabeth Arden, we may recall that she was responsible for bringing to London the mural paintings entitled "The Pageant of Beauty," recently exhibited so successfully at the Dorland Hall in aid of the Jubilee Trust Fund. Seven of these paintings (by Mrs. Clara Thomas) were reproduced in "The Illustrated London News" of June 15.



HOLBEIN'S MINATURE OF MRS. PEMBERTON BOUGHT FOR 5900 GUINEAS: A "RECORD" IN THE PIERPONT MORGAN SALE. (ACTUAL SIZE.)

By Courtesy of Messrs. Christie, Manson and Woods.

The purchaser was Lord Duveen. At the Hawkins sale in 1904 the portrait was described as one of Frances, Duchess of Norfolk, but no such Duchess existed in Holbein's time. The subject is Margaret, daughter of Richard Throgmorton, and wife of Robert Pemberton. The painting is in gouache on a playing-card.



THE CROWN PRINCE OF SAUDI ARABIA PHOTOGRAPHED AFTER A FLIGHT OVER LONDON.

As we noted in our issue of June 22, when we gave an illustration of his reception at Victoria, the Crown Prince of Saudi Arabia is making a semi-private visit to this country. On June 21 he enjoyed the experience of flying over London in an Imperial Airways liner from Croydon.



THE ABBOTSBURY SWANNERY — THREATENED BY THE PROPOSAL TO ESTABLISH IN THE NEIGHBOURHOOD RANGES FOR R.A.F. MACHINE-GUN AND BOMBING PRACTICE.

The proposal to establish near the Abbotsbury Swannery, on the Dorset coast, ranges for R.A.F. machine-gun and bombing practice drew protests from a variety of authorities and learned bodies. It was admitted that the Air Ministry, after exhaustive search, had decided that this was the very best spot for the practice which the Air Force needs; but it was hoped that, in view of the historic interest and natural beauty of the stretch of country between Abbotsbury and



A SWAN WITH HER NEWLY HATCHED CYGNETS IN THE ABBOTSBURY SWANNERY: AN ANCIENT DORSET FEATURE WHERE THE BIRDS' PROTECTION IS BEING URGED.

Chickerell, some second-best site might after all be chosen. On June 18 the Secretary of State for Air received a deputation on the subject from the Council for the Preservation of Rural England. Others who take interest in the matter are the Trustees of the British Museum, the British Association, the Linnean Society, the British Trust for Ornithology, the Zoological Society, the Royal Botanic Gardens, Kew, and the British Ecological Society.

EDEN-LAVAL TALKS: DISCUSSING THE ANGLO-GERMAN NAVAL AGREEMENT.



MR. EDEN (CENTRE) IN PARIS ON HIS FIRST MISSION AS MINISTER FOR LEAGUE OF NATIONS AFFAIRS: A QUIET TALK WITH M. LAVAL (NEXT TO LEFT), FRENCH PREMIER AND FOREIGN MINISTER, AND (L. TO R.) M. LÉGER, SECRETARY, FOREIGN MINISTRY; M. PIÉTRI, MINISTER OF MARINE; AND M. BÉRENGER, PRESIDENT OF THE FOREIGN AFFAIRS COMMITTEE OF THE SENATE.



DISCUSSING "WITH ENTIRE FRANKNESS" THE ANGLO-GERMAN NAVAL AGREEMENT AND THE GENERAL SITUATION IN EUROPE: MR. EDEN (CENTRE) EMPHASISES A POINT, WHILE M. LAVAL (WITH CIGARETTE) AND THE OTHER FRENCH MINISTERS LISTEN, DURING THE INTIMATE CONVERSATIONS WHICH TOOK PLACE RECENTLY AT THE QUAI D'ORSAY IN PARIS.

Mr. Anthony Eden arrived in Paris on June 20 on his first mission as Minister for League of Nations Affairs, and on the next two days held discussions with M. Laval, the French Premier and Foreign Minister, and several of his colleagues. After the first meeting M. Laval made a statement in which he said: "We exchanged with entire frankness our views on the naval agreement between Great Britain and Germany. My personal relations with Mr. Eden are sufficient guarantee of the friendly nature of these conversations. We also examined as

a whole the questions which concern our two Governments." The next afternoon Mr. Eden and M. Laval had a tête-à-tête talk, and in a subsequent statement M. Laval said: "Mr. Eden and I are agreed that France and Great Britain should . . . work in the closest contact for building up peace in Europe." Later, Mr. Eden left for Rome, where he had a conversation with Signor Mussolini on June 24, and it was stated that he would stay there till June 26. He arranged to visit Paris again on his return, for further discussion with M. Laval.

NEWS OF THE WEEK IN PICTURES: EVENTS AT HOME AND ABROAD.



THE DUCHESS OF YORK AMONG AN ASSEMBLAGE OF GIRL GUIDES AT WINDSOR: A GROUP ON THE STEPS OF ST. GEORGE'S CHAPEL AFTER THE PARADE SERVICE. The Duchess of York took the salute at a march-past of 1000 Girl Guides, from various parts of England, Scotland, Wales, and Ireland, in the grounds of Windsor Castle on June 23, where they had gathered to celebrate the Silver Jubilee. A special parade service was held in St. George's Chapel, and afterwards the Guides assembled in the Cloisters, when the Duchess, with the Dean and officers of the Guides, stood on the steps between lines of standard-bearers.



A UNITED STATES BATTLE-SHIP, CARRYING MIDSHIPMEN ON A TRAINING CRUISE, ON A VISIT TO SCOTTISH WATERS: THE U.S.S. "ARKANSAS" IN THE FIRTH OF FORTH.

The United States battle-ships "Arkansas" and "Wyoming," recently arrived in Scottish waters, carrying about eight hundred American midshipmen, students of the U.S. Naval Academy at Annapolis, on a training cruise. Our photograph shows the "Arkansas," dressed over-all, lying in the Firth of Forth. She is a sister ship of the "Wyoming," which (according to "Jane's Fighting Ships") has been demilitarised under the Naval Treaty, and is employed as a training ship.



GERMAN WAR VETERANS AT BRIGHTON: THE VISITORS GIVING THE NAZI SALUTE AT THE GRAVES OF GERMAN AND BRITISH SOLDIERS IN THE BOROUGH CEMETERY. On June 23 the twenty-nine members of the German ex-Prisoners of War Association, then visiting Brighton and Hove, attended a memorial service near the graves of sixteen German prisoners of war in Brighton Borough Cemetery. They had previously laid a wreath on the Brighton War Memorial. In the evening they were entertained at dinner by the Brighton branch of the British Legion, and a message was read from the Prince of Wales. The visitors left next day for London.



A VILLAGE CHURCH DESTROYED BY FIRE: THE RUINS OF 'ALL SAINTS', HOCKERILL, NEAR BISHOP'S STORTFORD, STILL SMOULDERING AFTER THE COLLAPSE OF THE ROOF. Fire broke out shortly after morning service on Friday, June 21, at the vestry end of All Saints' Church, Hockerill, near Bishop's Stortford, and, despite the efforts of villagers, rapidly spread to the roof. The Bishop's Stortford and other brigades were summoned, and firemen, climbing the walls on hook-ladders, poured water on the burning roof, but before long it collapsed. The smoke was so dense that several firemen were overcome, and gas-masks had to be used. Fortunately, the Church records, Communion plate, and lectern Bible were saved.



A PEER'S DAUGHTER AS GUEST OF HONOUR AT A NAZI FESTIVAL IN GERMANY: THE HON. UNITY FREEMAN-MITFORD (ON THE TRIBUNE) SPEAKING AT HESSELBERG.

The Hon. Unity Freeman-Mitford, daughter of Lord Redesdale, was the chief guest at the Nazi Summer Solstice Festival held on June 22 and 23 at Hesselberg. During the whole of the two days' celebrations she occupied the seat of honour on the speaker's tribune, and she was presented with an enormous bouquet. General Göring, who with his wife had flown from Berlin to attend the gathering, complimented Miss Mitford on her courage in taking part in it.



THE NEW AIR MINISTER'S WIFE NAMES A HILLMAN AIRWAYS LINER FOR THE LONDON-PARIS SERVICE: LADY CUNLIFFE-LISTER "CHRISTENING" THE "DRAKE."

On June 20 Lady Cunliffe-Lister, wife of the new Secretary for Air, performed the ceremony of naming the "Drake," the first of a new class of de Havilland four-engined express liners for Hillman's Airways' accelerated service between London and Paris. She afterwards joined a distinguished party of passengers in the aeroplane for the first trip to Paris. Two similar machines, almost completed, will also be used on this route. On the 19th Hillman's Airways opened a new service to Brussels, and they have greatly extended their home services.

SIX HUNDRED YEAR OLD MONASTERIES PERCHED ON FANTASTIC PINNACLES: THE DECLINE OF THE MONKS OF METEORA.

By P. B. DE JONGH. (See also Double-Page in Colours in this Issue.)

TWENTY miles north-west of Trikkala, at the western end of the plain of Thessaly, in Central Greece, where the Pindus range skirts the low-lying fields of corn, vineyard and pasture lands, lies a strange valley of fantastic rock-pillars, some twenty-four in number, and the highest of which rises 1820 feet

monastery, but these men, apart from their remarkable hospitality (they delight in proffering the potent *tsipouro* liqueur, as well as clean beds and sour red wine for the delectation of expectant guests), are ordinary and uninspired to a degree. They are illiterate, ignorant, and placid, excepting the youngest

A deep ravine, spanned by a narrow wooden bridge, separates Aghios Stephanos (founded by the Emperor Andronicus III.) from the main cliff. The number of monks—six—exceeds that in any other Meteora

of their number, who is a Russian from Constantinople—a tall, striking figure with a magnificent blond beard. The only artistic relics of any interest to be found in Aghios Stephanos are the remarkable wood-carvings in the Chapel of St. Stephen. These are said to have been imported from Russia and presented to the monastery during the reign of Ali Pasha. Most of the best manuscripts have been removed to the University Library in Athens.

Aghia Trias is the slenderest of all the rocks, towering up to



A MONASTERY ONCE FAMOUS FOR ITS WEALTH AND NUMBER OF INMATES, BUT TO-DAY INHABITED BY BUT SIX MONKS: AGHIOS STEPHANOS, SEPARATED FROM THE MAIN CLIFF BY A NARROW RAVINE WHICH IS SPANNED BY A WOODEN BRIDGE.

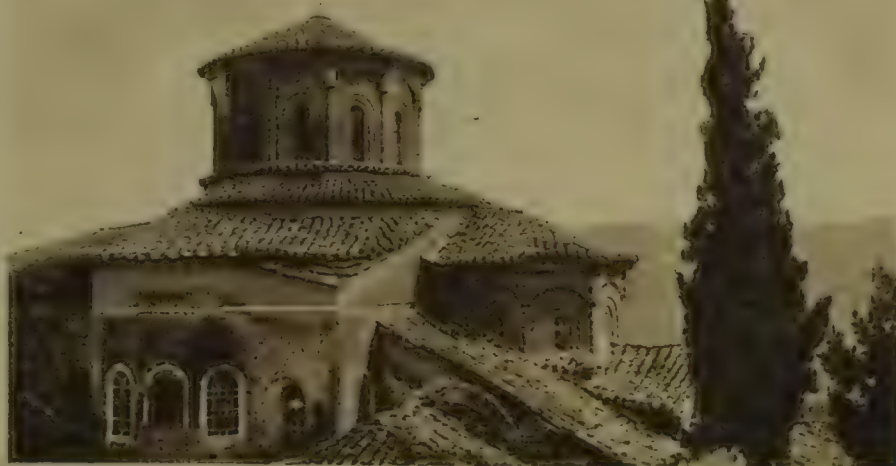
above sea-level. These gigantic columns of mica-slate, syenite, and greenstone, converted by a process of erosion from the table-land cliff, of which they once formed a part, into shapes of towering peaks, rounded tumuli, or jagged, inaccessible pinnacles, have since the fourteenth century been crowned by Byzantine monasteries, alone accessible by a rope basket, a wooden ladder mounting the bare face of the rock, or by tortuously winding stairs hewn in the stone.

The valley itself is rich, abundant in fresh streams, harbouring every tree under the shade of the giant rocks, the soil yielding to the growth of fruits, vegetables, and especially the vine. It is little wonder that Athanasius, the fugitive from Mount Athos, coming upon this remote valley of impregnable fortresses, should have chosen the peak of the Great Meteoron to build his Convent of the Transfiguration. This he did between the years 1354 and 1372. Safe from the marauding excursions of Turks and Vlachs, each summit came in time to lodge a monastic retreat. When John Cantacuzene, the Hermit King, expelled from the throne of Byzantium by the joint Emperor, John Palæologus, arrived at Meteora in 1388 as the monk Joasaph, he greatly enriched the monasteries; the Emperors lavished money on the churches; the monks lived on the income derived from their lands, and the Meteora monasteries began to vie in importance with the more numerous Athonite retreats of the Holy Mountain. Then again the number of monks dwindled, Athos reasserted its autonomous suzerainty over the monastic survivals of the Order of St. Basil, and to-day only five of the Meteora monasteries are but sparsely inhabited; while Athos, far out, remotely secluded on the Chalcidice peninsula, remains a faithful mirror of what Byzantine monasticism could be at its best.

The Government's appropriation of lands belonging to the monks constitutes the most real underlying cause of the decay of Meteora and the dwindling of the number of monks to some twelve or fourteen. Where they were rich, living on the veritable fat of the land, they now exist by means of sparse donations made by stray visitors and benefactors. Novices are no longer accepted at Meteora, and this sequestered, singularly beautiful corner of Thessaly will in time only represent one more facet of a bygone civilisation, of a dead attitude towards life.

a dizzy height above the village of Kalabaka, and causing one to wonder by what means the first hermit, ambitious to perch his secluded nest midway between sky and plain, could have scaled the perpendicular, bare-faced sides of the rock. Of the three existing monks at Aghia Trias, the dignified, white-bearded Abbot alone is a man of culture and possessed of some worldly knowledge. He can talk about Greek party politics or Mr. Anthony Eden with equal fluency and a certain appreciation of their respective values.

The Meteoron is the highest of all the rocks, the monastic precincts are the largest, and were formerly the most important. Rising as it does above the valley, it overlooks the sea of strange summits right across to the plain. The monastery is inhabited by two solitary monks, a number having recently migrated to Mount Athos. From the summit of the Meteoron the view is



THE FOURTEENTH-CENTURY CHAPEL OF THE METEORON, FORMERLY THE LARGEST AND MOST IMPORTANT OF ALL THE MONASTERIES, BUT NOW INHABITED BY ONLY TWO MONKS. In this chapel are fine frescoes, not very well preserved but still retaining a wealth of colour in deep browns, blues, and reds. From this point there is a superb view, overlooking a sea of mountain peaks.

splendid. Opposite is the neighbouring cliff of Ipsiloteria, the Monastery of the Manuscripts. Here lived the writers of manuscripts in independent seclusion. On the bare side of the rock, nearing the peak, surrounded



A MONK OF THE METEORA MONASTERIES: ONE OF THE FIVE STILL INHABITING AGHIOS VAARLAM (ST. BARLAAM'S), THE MOST CHARACTERISTIC MONASTERY OF THE GROUP. This monk speaks a few words of English, learnt in America during the last years of the nineteenth century before he returned to Greece and entered the Vaarlam monastery. He acts as librarian of the magnificent library, which contains some priceless books and a few ikons of great value.

by moss, the colours of a fresco painted on the stone are discernible. Close examination proves the painting to depict a Virgin and Child, now washed by rain and dew and snow, still retaining some beauty in its very unexpectedness. Surely no other artist has ever attempted to pass his brush over bare rock some fifteen hundred feet high. Beyond, on the

sides of other pillars, are the small caves, the prison cells of bygone monks. In these precipitous holes, caged with wooden fencing, the erring troglodytes dwelt for a fortnight—or more or less—with a flagon of water and a loaf of bread, and, eschewing the temptations of this world, they atoned or died from very terror of their perilous position.

Aghios Vaarlam, founded in 1536 upon the site which the hermit Vaarlam is said to have inhabited over seven hundred years ago, is practically within a stone's-throw from the Meteoron, but involves first half an hour's descent and then an hour's climb. This monastery seems positively populous after the bleak desolation of the larger Meteoron. Aghios Vaarlam is, indeed, inhabited by five monks, one of whom had apparently been to America before he returned to Greece in 1900 and retired to Meteora. The Library contains an odd mixture of priceless or gaudy ornaments—all late Byzantine, none being earlier than the sixteenth century—one or two very beautiful ikons, some tomes of undoubted value, and among their number a copy of the *Historia Ecclesiastica*, published in Geneva in the year 1612.

The frescoes in the older of the two chapels, the particular sanctuary of the hermit Vaarlam, are the best-preserved in any of the Meteora monasteries.

South of Vaarlam rises a smaller pinnacle, crowned with the Convent of Aghia Roxane. It is to-day inhabited by a solitary nun. She frequently descends to the village for food supplies and relaxation from her arduous loneliness, but when she is not seen for several days on end no one knows whether she is dead or alive. These five complete the list of inhabited monasteries.

Aghios Nicholas, situated on a polygonal rock, under the shadow of the Meteoron, has long been deserted. And when this last generation of monks will have died too, even Aghios Stephanos and Vaarlam, Aghia Trias and the Meteoron, will have become museum show-pieces, no longer even ghosts of a former way of living.



THE THESSALIAN VALLEY OF NATURAL STONE PILLARS, ON WHICH THE MONASTERIES WERE PERCHED FOR PROTECTION IN THE FOURTEENTH CENTURY: A VIEW FROM THE MULE-PATH LEADING TO THE GREAT METEORON. The holes seen in the face of the jagged rock to the right are the cells of bygone monks, who, for several weeks on end, used to atone for their sins in these perilous caves. Elsewhere in this issue we reproduce in colours a picture by Cecil A. Hunt showing the Great Meteoron monastery.

BY THE AMERICAN SCULPTOR SHOWING AT THE TATE: WORKS BY MANSHIP.

REPRODUCTIONS BY COURTESY OF MR. PAUL MANSHIP, THE SCULPTOR; AND OF THE TATE GALLERY, MILLBANK.



DETAIL OF WAR MEMORIAL—VICTORY OVERSEAS, DETROIT.



"SARAH JANE MANSHIP."



ONE OF THE BRONZE GATES OF THE NEW YORK ZOOLOGICAL PARK.



EAGLE; FROM THE BASE OF THE LINCOLN STATUE, AT FORT WAYNE, INDIANA.



ANOTHER VIEW OF THE GATES AT THE NEW YORK ZOOLOGICAL PARK.



THE INFANT HERCULES—FOUNTAIN IN THE AMERICAN ACADEMY AT ROME.



PORTRAIT BUST OF LADY CHOLMONDELEY; IN MARBLE.



"VENUS ANADYOMENE"; FOUNTAIN AT ANDOVER, MASSACHUSETTS.

On this and on the opposite page we illustrate a number of works by the famous American sculptor, Paul Manship, some of which are to be seen in an exhibition of his works at the Tate Gallery. The exhibition will remain open till July 31. The sculptor was born at St. Paul, Minnesota, in December 1885; though his family, it is of interest to note, came out from England about 1700, and originally settled in Maryland. He went to New York in 1906 and worked in the studios

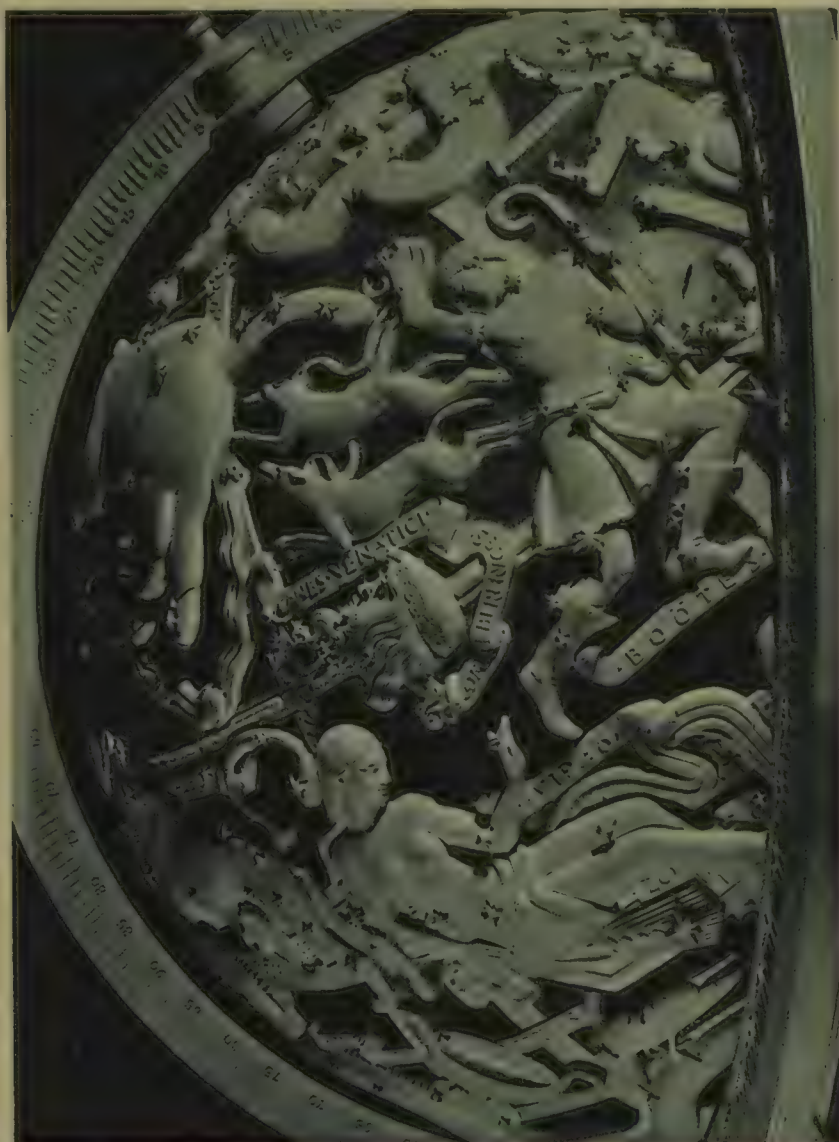
of Solon Borglum and Isidore Konti, two prominent sculptors. He studied for one winter at the Pennsylvania Academy of Fine Arts, Philadelphia, and won the Prize Scholarship of the American Academy in Rome. He studied in Rome from 1909 to 1912. His work is to be seen in the following leading Museums of Art and Art Galleries: the Luxembourg, Paris; the Metropolitan Museum of Art, New York; the Corcoran Art Gallery, Washington; and the Chicago Art Institute.

A SCULPTOR'S SKELETON CELESTIAL GLOBE: MANSHIP'S ARMILLARY SPHERE.

REPRODUCTIONS BY COURTESY OF MR. PAUL MANSHIP, THE SCULPTOR, AND OF THE TATE GALLERY, MILLBANK.



MR. PAUL MANSHIP'S ARMILLARY SPHERE, WHICH IS SHOWN IN BRONZE AT THE TATE GALLERY, IN AN EXHIBITION OF HIS SCULPTURE: A MODERN VERSION OF THE ANCIENT SKELETON CELESTIAL GLOBE.



DETAIL OF THE MANSHIP ARMILLARY SPHERE, TWO REPRODUCTIONS OF WHICH CAN BE SEEN AT THE TATE—A BRONZE WHICH IS OVER SIX FEET IN DIAMETER AND IS OUTSIDE THE GALLERY; AND A SMALL REPLICA.



PART OF THE ECLIPTIC RING: DETAIL OF THE MANSHIP ARMILLARY SPHERE.

For those not learned in such matters, we may quote the "Encyclopædia Britannica" on the Armilla: "An astronomical model representing the great circles of the heavens, including, in the complete instruments, the equator, meridian, ecliptic, and tropics. It is a skeleton celestial globe, with circles divided into degrees for angular measurement. . . . The earliest known complete armillary sphere with nine circles is believed to have been the *meteoroskopion* of the Alexandrine Greeks (a.d. 140). . . . The Arabs employed instruments

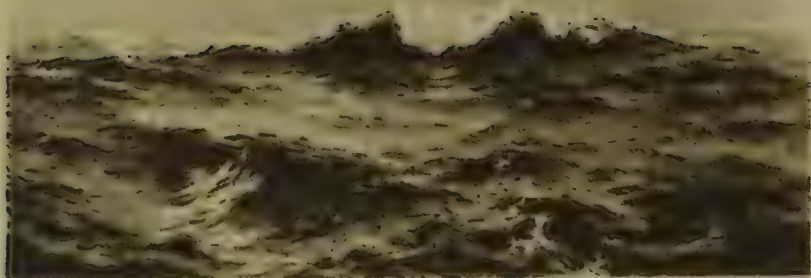


DETAIL OF THE SPHERE—WHICH, CAST IN BRONZE, IS A SKELETON GLOBE.

with diametric rules or alidades, and it is likely that those made and used in the 12th century by Moors in Spain were the prototypes of all later European armillary spheres." The very decorative example by Mr. Paul Manship, the famous American sculptor, is shown in bronze at the Tate Gallery in a special exhibition of his works; or, rather, it is shown on the steps outside the Gallery, for it is over six feet in diameter and too big to be taken inside, where, however, it is represented by a miniature version.

"SHIPS AND THE SEA": MARINE PAINTINGS BY MODERN BRITISH ARTISTS.

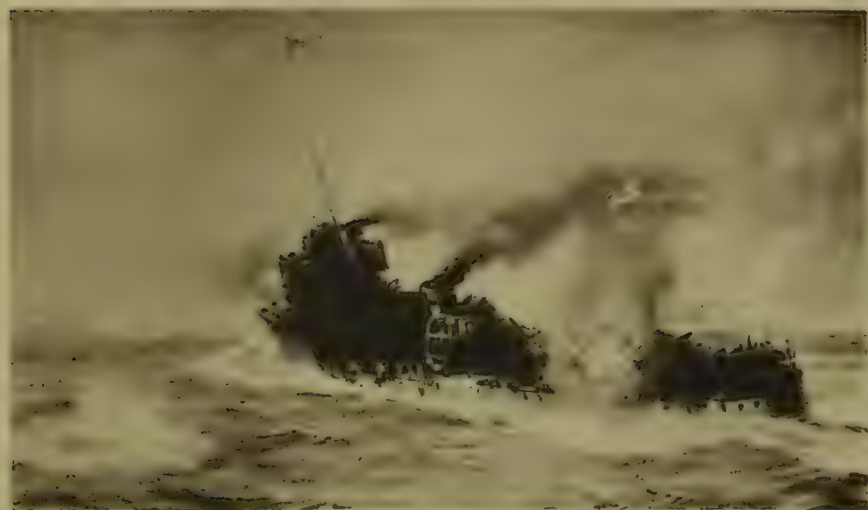
REPRODUCED BY COURTESY OF THE ARTISTS, AND OF THE TOWNER ART GALLERY, EASTBOURNE, WHERE THEY ARE ON EXHIBITION.



"THE BREAKING CREST."—BY HELY SMITH, R.B.A.



"OLD NORTH SEA COASTERS."—BY ERNEST DADE.



"THE LAST FIGHT OF THE 'MARY ROSE.'"—BY MONTAGUE DAWSON.

"Ships and the Sea," an exhibition of marine paintings by British artists of to-day, was opened recently by Admiral Sir W. A. Howard Kelly in the Towner Art Gallery, Manor House, Old Town, Eastbourne, and it will remain there until the middle of August. After that it will visit various provincial Art Galleries. There are over eighty pictures to be seen, and each of them has its own particular appeal. In addition to work by the artists represented above, there are characteristic paintings by other very well-known artists, including Charles Bryant, Arthur J. W. Burgess, Charles Dixon, Bernard Gribble, Cecil King, Frank H. Mason, Donald Maxwell, Julius Olsson, Charles Pears, Gregory Robinson, Tom van Oss, Norman Wilkinson, and W. L. Wyllie, whose distinctive styles must be familiar to the great majority of our readers. The Introduction to the catalogue is of very special interest at the moment, when the affairs and strength of the world's navies and mercantile marine are so much under discussion, in that it puts the case of the ship versus the aeroplane, and argues that, as things are, the sea, to which we owe our Empire and on which we still depend for our daily existence, must be populated with merchant ships and with war-vessels to protect them. It continues: "It is in the desire to bring



"OFF CAPE HORN."—BY ARTHUR BRISCOE, R.I., R.E.



"DOCKHEAD AT DAWNING."—BY ALLANSON HICK.



"ANSON'S PRIZE (IN SPANISH WATERS)."—BY MONTAGUE DAWSON.

back public interest to the things of the sea, as expressed by marine art, that this present Exhibition has been organised." Further, Mr. Cecil King, in a most interesting article, "Early Marine Art," makes a number of points that are relevant to the fact that the Exhibition is confined to British marine painters. "We cannot go back for the origins of marine painting in this or any other country much before the sixteenth century," he writes, "and there is little of importance even from that period which survives. . . . On this side of the North Sea, during the seventeenth century, with the exception of the Bohemian Hollar and our compatriot, Isaac Salmaker, we were almost entirely dependent for pictures of ships and the sea upon the subjects of the Stadtholders. Charles II. had already become aware, during his exile, of the high level to which marine painting had attained in their country, and not long after his Restoration, he invited the two Van de Velde to take service under him." To which one may add that it is probably fair to say that it is to the two Willem Van de Velde that we owe the foundation of the British school of marine art which flourished in the eighteenth and early nineteenth centuries. Father and son lived in London until their deaths, in 1693 and 1707 respectively.



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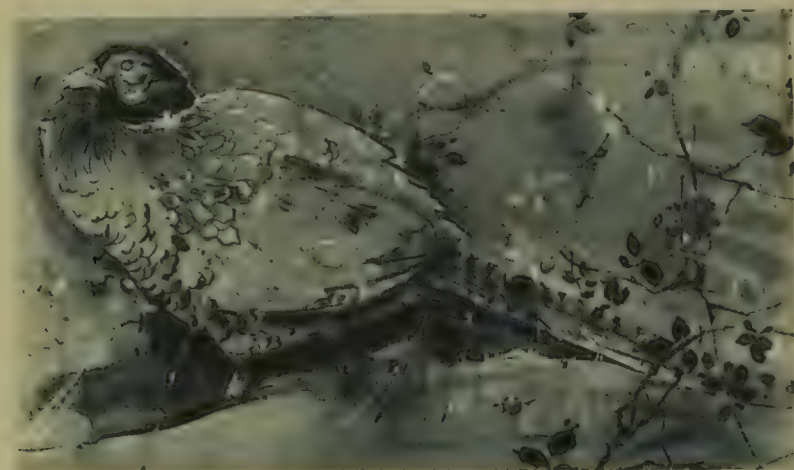
And it is not too far—a night's journey by rail or a day's journey by air. And staying there is not expensive, even at the best hotels, where under an inclusive arrangement, you may take your meals without extra charge at the Sporting Club or the Beach Restaurant as well as in your hotel.



MONTE CARLO BEACH



THIS page last week was concerned with the life-work of W. Hollar, whose faithful renderings of seventeenth-century London are of such compelling interest to anyone who would recapture the outward aspect and something, at least, of the spiritual content of the period. It would be difficult to find a more complete contrast to the method and outlook of Hollar's industrious topographical accuracy than the water-colours which accompany this article. Hollar is as sober and as sound as a Government report upon ancient monuments; Crawhall has a lyric quality which is somehow miraculously compressed within the limits of an epigram; his method is at once so summary and so delicate that I despair



1. "A COCK PHEASANT; WITH FOLIAGE AND BERRIES."—BY JOSEPH CRAWHALL: A WORK THAT FETCHED 380 GUINEAS UNDER THE HAMMER. From the Original by Joseph Crawhall. Reproduced by Courtesy of the Purchasers, Messrs. J. B. Bennett and Sons, Glasgow. (On Linen; 13 by 22½ inches.)

of giving any verbal description of it, but to me, at least, he seems to have translated into a Western idiom the essentials of a Chinese poem with so complete a success that one forgets the analogy and is wholly taken up with his highly individual interpretation of the physical world. It so happens that several of his drawings came up at Christie's last April in the collection of Mr. T. H. Coats, and surprised the market by changing hands at very high prices: the "Mallard Rising from the Water," for example, was bought by the firm of J. B. Bennett and Sons, of Glasgow, for 1150 guineas. If the market registered a mild surprise, the public was genuinely astonished, for whereas everybody is familiar with the names of Van Dyck and Turner and, shall we say? Augustus John, Crawhall remains almost unknown and appears only very rarely in the auction room.

The reason is two-fold—first, the character of the man, and secondly, the peculiar circumstances in which his paintings were disposed of as they appeared. Let me deal with this second point before going on to the first. Crawhall's output was very small and found a ready sale among a little group of appreciative collectors, chief among whom, I am informed, were Sir William Burrell and the late Mr. W. A. Coats; it was, therefore, seen only seldom in a public exhibition, and I can only find a record of a single one-man show—that at the Paterson Gallery in Old Bond Street in 1912. I understand that of those drawings which were sold last April, the majority were bought on behalf of another member of the Coats family.

As regards Crawhall's character, he evidently hated publicity, and had little use for the ordinary give and take of the workaday world; but those few who knew him intimately cannot speak too highly of his gifts. I have appealed to Sir John Lavery on this very point, and he writes to me as follows: "In a book of R. B. Cunninghame Graham entitled 'Writ in Sand,' there is a short sketch of Joseph Crawhall in which he writes, 'Unknown all his life to the general public, and even now only appreciated by his fellow artists, he certainly was a man of genius, if any painter ever merited the term. Genius, I take it, is the power of doing anything in such a way that no one else can do it.' And Crawhall was the one man, in my life-long experience, who had that gift."

A PAGE FOR COLLECTORS.

JOSEPH CRAWHALL.

By FRANK DAVIS.

Joseph Crawhall, senior, was well known to an earlier generation as a sportsman, humorist, and bookman, and as the friend and intimate of Charles Keene, to whom over many years he suggested jokes for *Punch* drawings. The son, Joseph Crawhall, junior—our Crawhall—was born at Newcastle in 1861, and his first drawings appeared in one of his father's books—"The Completest Angling Book"—early in the 'eighties; the young James Guthrie also took part in this production. Crawhall went as far afield as Algiers, and also spent some time in Paris, but it is obvious both from his work and from the meagre evidence available, that he was influenced very little by other men's work: he was taciturn beyond the common run of painters; and his great gifts came from within. Perhaps it is his extraordinary visual memory which explains the peculiar quality of his drawings;

other men laboriously copy a living model, or at least make a series of sketches which they work up later into a considered picture. Crawhall could see something—a bird, a pony and trap—and then, perhaps weeks later, he would produce from memory alone a water-colour which would be a complete and spontaneous work of art. He had none of that consuming passion for perfection, that intense absorption in the business of painting, which makes the life of Cézanne seem at once so painful and so triumphant; and the story of Crawhall is not a record of difficulties overcome by unremitting experiment, but of a series of impulses whose result

was perfection. Had his gifts included that of unremitting industry, heaven knows what he might

not have achieved. Perhaps he would merely have spoilt his own delicate apprehension: as it is, he has left behind him a slender series of drawings, which though slight in manner, have all the compelling power of great art. He appears to have gone



2. "PICADOR I.: A BULL ABOUT TO CHARGE A PICADOR."—BY JOSEPH CRAWHALL: A WORK THAT FETCHED 400 GUINEAS UNDER THE HAMMER.

From the Original by Joseph Crawhall. Reproduced by Courtesy of the Owner. (12½ by 14 inches. Purchased at the Sale by Sir Alec Martin, acting for an English private collector.)

through no phases, and academic critics of a century hence will have difficulty in making learned distinctions between his early and later styles; he is always entirely consistent. One would be tempted to assert that he found a convincing and satisfactory formula at the age of twenty-one, and stuck to it all his life, were it possible to confine so delicate a talent within the four walls of a terrestrial definition. The physicists, I believe, can analyse a sunbeam, but in doing so they take away its warmth; pity, then, all poor writers, great and small, who endeavour to explain in words so exceptional a man.

Nevertheless, I do venture to suggest one or two relationships which seem to me fairly obvious. Crawhall's use of colour was entirely his own: this one cannot illustrate by a photograph. But it is reasonable to deduce from the pheasant (Fig. 1) that he had some acquaintance with Chinese conventions (presumably by way of Japanese prints), for the decorative use of the foliage in this picture surely belongs to no other inspiration. As regards the bull and the picador (Fig. 2), I find my memory going back to those drawings of race-horses by Degas which are perhaps the least known of the Frenchman's work. Did the two men ever meet? But the resemblances must not, of course, be pressed too far; they are merely suggestions to counteract the rather facile assumption that Crawhall had no roots whatever in the traditions of his time. Finally, one other point: it is, I believe, a fact that the famous "Mallard" of Fig. 3 was drawn purely from memory, like the majority of his pictures. To the picture-lover it is, of course, a marvellous rendering of a bird in violent movement amid light and water. It is a rhythmic pattern, but also a mallard from beak to tail, wing-tips to toes, in meticulous detail. Crawhall combined an intense inner vision with an eye which is photographic—a really extraordinary combination of gifts.



3. A CRAWHALL WATER-COLOUR SOLD AT CHRISTIE'S RECENTLY FOR 1150 GUINEAS, TO THE SURPRISE OF THE MARKET AND THE ASTONISHMENT OF THE PUBLIC: "A MALLARD RISING FROM THE WATER."

From the Original by Joseph Crawhall (1861-1913). Reproduced by Courtesy of the Purchasers, Messrs. J. B. Bennett and Sons, 156, Buchanan Street, and 50, West George Street, Glasgow, C.I., and their Chairman and Managing Director, Mr. Andrew Lane. (On Linen; 20½ by 17½ inches.)

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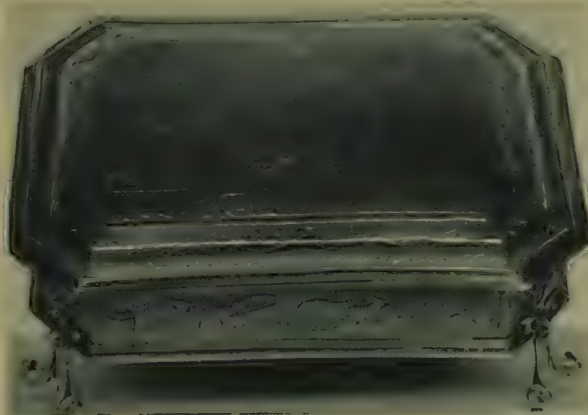
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George II. Settee, with old needlework covering, dated 1739.

Of Interest to Women.



"Fashions for the holidays." It is of these that women are thinking. They insist that they be simple, easy to pack, and when they are worn never suggest that they have travelled far. Debenham & Freebody, Wigmore Street, are past-masters in the art of creating modes which respond to these requirements, and, in addition, the prices are extremely pleasant. To them must be given the credit of the ensembles portrayed for morning, noon, and night. And, of course, stockings must be included, of which this firm have assembled a comprehensive collection.

The shorts-frock on the right below is a study in nasturtium red and sand shades, and although it is accompanied by a long sleeveless coat the price is only five guineas. Most assuredly will pleasure be the portion of all who go down to the sea in it. It seems almost unnecessary to add that there are many versions of this, and that they are all noteworthy on account of the excellence of their cut. A feature is here made of washing silk frocks in many colours and others that are amusingly known by the name of "tub."



A gill-edge investment for seven and a half guineas is the silken suit on the right above. The dress has long sleeves and a vest flanked with softly falling revers. The coat is innocent of sleeves and the colour-scheme is brown and white. And this is likewise the price of the floral chiffon dress on the left above. It has a square back, while the decorative cape is detachable. In this connection it must be related that there are altogether charming lace frocks in black and delicate pastel colourings.

Ultra smart is the printed linen affair on the right. The mask design is expressed in red. There is a panel of inverted pleats in the front of the skirt, while the back is cut square. The scheme is completed with a neat cape coat and black patent belt. In the Debenham & Freebody salons may be studied the very last word in the story of fashions for day and evening. They demonstrate that there is nothing more lovely than the alliance of simple lines, perfect cut and exquisite workmanship.





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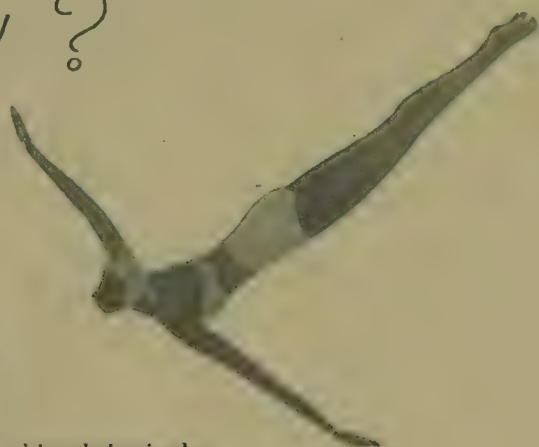
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

A NOTABLE victory was gained by the British automobile industry in the races for the Grand Prix of Endurance and the Rudge-Whitworth Cup at Le Mans recently. In the first place, British cars

with Messrs. Van der Becke and C. Richardson fourth on a 1½-litre Riley, covering 2811·880 kilometres at an average speed of 72·98 m.p.h. Italy was second, as Signori Heldé and Stoffel, driving a 4-litre Alfa-Romeo, covered 2998·308 kilometres at 77·37 m.p.h., thus winning the 4000-c.c. class prize; while the Lagonda won the 4500-c.c. class prize as well as the Grand Prix Trophy itself.

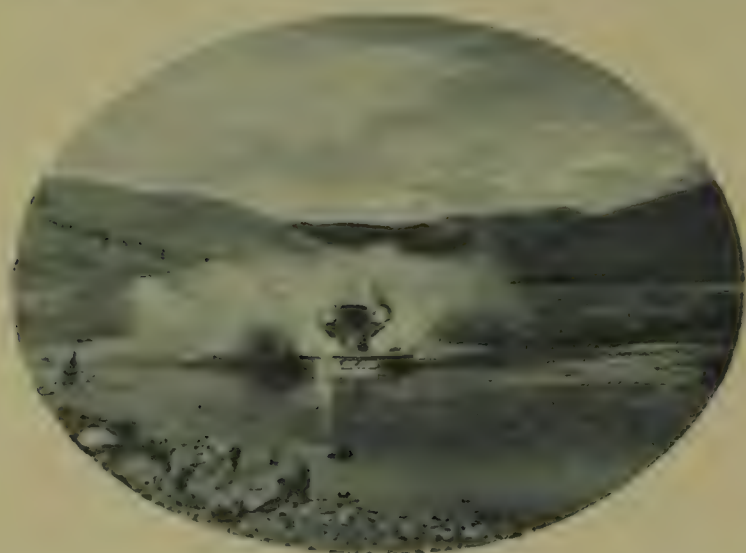
There were no British entries in the 4-litre or the 3-litre classes. The latter was won by another Alfa-Romeo driven by Guy Don and Desvigne. The 2-litre class was won by a 1500-c.c. M.G. "Magnette," and, being supercharged, had to run in the higher class. This car was driven by Maillard Brune and Druck, averaging 70·79 m.p.h. over the twenty-four hours' run. So Lord Nuffield's product came into the prize list. But the best performance of the whole field was that of the two Charles' Aston Martin, which finished third in the general classification, but won the much-coveted 11th Biennial Rudge-Whitworth Cup with a figure of merit above its

set handicap performance of 1·31. In fact, Great Britain fairly swamped the other nationalities in merit marks, as Messrs. F. S. Barnes and A. H. Langley, driving the 973-c.c. Singer, were second with the splendid total of 1·28 figure of merit, with Van der Becke and Richardson's Riley (1500 c.c.) third with 1·26 marks, so it was a very close finish for the Cup between these three British cars.

Another Riley was fourth, and Elwes' Aston Martin tied with Mmes. Itier and Jacob's 1-litre Fiat Balilla for fifth place. Hindmarsh

and Fontès (Lagonda), the winners of the longest distance race for the Grand Prix, could only tie for sixth place for the Rudge-Whitworth Cup with Major Gardner's 1½-litre Aston Martin with a figure of merit of 1·16. I ought to explain, however, that the oil pump of the Lagonda partly failed towards the finish, so that the car had slackened its speed very considerably for the last twenty minutes of the race. As, however, the Lagonda was three minutes ahead of the Alfa-Romeo when there was only two minutes left of the twenty-four hours to run, Hindmarsh wisely did not push his Lagonda. It finished with barely half a pint of oil in the sump. George Eyston successfully coaxed his team of three M.G.s in the 1000-c.c. class, driven by Miss Richmond, Mrs. Gordon Simpson, Miss Evans, Miss Skinner, Miss Allan, and Mrs. Eaton, to finish eighth, ninth, and tenth in this class, thus qualifying to run in next year's race for the 12th Biennial Rudge-Whitworth Cup. Two Austin "Sevens" also qualified. England had every reason to be proud of its cars, as, out of fifty-nine

[Continued overleaf.]



A CAR THAT WILL ANSWER A DRIVER'S HEAVY DEMANDS: A HILLMAN 20-70 TAKING A WATERSPLASH ON A BY-ROAD IN WALES.

swept the board in all the classes they had entered, as well as winning the major prizes. That showed that it was no fluke. The Grand Prix itself, the thirteenth of these twenty-four hours' Endurance races, was won by a 4½-litre Lagonda entered by Mr. C. Fox, of Fox and Nicholls, Ltd., and driven by Mr. John Hindmarsh and Mr. Luis Fontès, averaging a speed of 77·85 m.p.h. for the twenty-four hours. This was five kilometres (five furlongs) an hour faster than the winning Alfa-Romeo last year, which, considering the rain, wind, and bad weather conditions, was a fine performance. The car covered a distance of 3006·797 kilometres in the twenty-four hours. Messrs. C. F. C. Martin and Charles Brackenbury were third on a 1½-litre Aston Martin, covering 2905·576 kilometres at an average speed of 75·22 m.p.h.;



A BRITISH CAR IN THE EARTHQUAKE AREA NEAR QUETTA: A ROVER SALOON OWNED BY A BRITISH RESIDENT PHOTOGRAPHED AT THE EXTREME LIMIT OF THE INDIAN EMPIRE, ON THE AFGHAN FRONTIER, NEAR CHAMAN.

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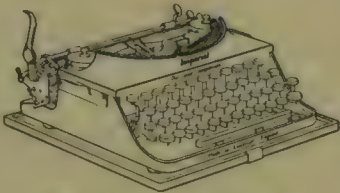
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(Continued.)

starters, twenty-eight cars finished, and of these twenty-two cars were British.

The fourth Scottish Rally was a great success. There were 150 competitors, and I think they all enjoyed themselves. Perhaps the Singer Motor-Car Club best of all, as they won the team prize against very severe competition; but there were so many prizes to be won that the competitors really had a thoroughly good Whitsuntide. The only grumble that I heard was from the Ford "V-8" drivers, who tied for acceleration and brake tests with much smaller-rated cars. This was the placed position: first, G. M. Denton (Ford "V-8" 2½-litre) tied with R. A. Vinson (972-c.c. Singer); second, W. S. Millar (2½-litre Ford "V-8") tied with M. H. Lawson (972-c.c. Singer) and C. E. W. Sleigh (1089-c.c. Riley); third, W.

Farquhar Roxbrough (1991-c.c. Triumph); fourth, A. Godfrey Imhof (972-c.c. Singer) tied with E. J. Boyd (2663-c.c. "S.S."); fifth, Miss M. Jennings (1577-c.c. Rover); and sixth, J. G. R. Watson (Ford "V-8"). It only shows how little there is between many different types of cars to-day; they all put up such strikingly good performances. There was one thing about this Scottish Rally which cheered everybody up, and that was the fine weather from Oban homewards. Miss "Jackie" Astbury (Singer) qualified to win the Open Car Class Ladies' Prize, but as she had won her Class Trophy (Class III. 1300 c.c. to 2250 c.c.), that prize was not given, as "one car, one prize only" was the order of the day. Miss R. M. Harker (Alvis) won the Ladies' Prize for Closed Cars. As for the coachwork competition, nearly eighty cars lined up

for this after completing the road section of the Rally. They made a most effective display in colour and form of the modern motor carriage; two Armstrong-Siddeleys, one in blue, a grey Railton, and a blue and silver Bentley were outstanding. As usual, Mr. W. M. Parks' Rolls-Royce touring saloon with black panels and blue upholstery won the expensive (over £800) Closed Car Class, and Miss Watson's Bentley, with another Park Ward body, the Open (over £500) Class. Colonel A. H. Loughborough repeated his R.A.C. Rally success by winning the Open Car (from £250 to £500) Class first prize on his Rover in black and silver.

The new Series No. 2 Morris cars came through the Rally very well, and in the Closed Car Class (up to £250) R. A. Bishop's Morris "Ten" won the first prize. W. T. Grose's Vauxhall won the £200 to £450 Closed Car Class, and two Humbers were first and

second in the £450 to £800 category. The Humber winner had the de Normanville gear-box. While the Scottish Rally was in progress, Raymond Mays took his racing E.R.A. 1½-litre car to Germany



A MOTHER IBIS AT THE "ZOO" FEEDING HER CHICKS BY REGURGITATION OF FOOD: THE SAME METHOD AS IS USED BY THE PENGUIN AND THE CORMORANT.

It may be of interest to our readers to know that a pair of sacred ibis, of which photographs in the wild are given in colours and in monochrome elsewhere in this issue, are nesting in the London "Zoo." They have built a huge, untidy nest, like a stork's, and have already hatched two promising youngsters in it.—[Photographs by D. Sak-Smith.]



SACRED IBIS NESTING AT THE "ZOO": HOW THESE BEAUTIFUL BIRDS, SHOWN IN COLOURS ELSEWHERE IN THIS ISSUE, MAY BE SEEN IN LONDON.

and won the event for that rating at the Eifel meeting, held on the Nurburg Ring. He averaged 69.03 m.p.h., winning the race in 1 hour 38 min. 30 sec., as compared with Ruesch driving a Maserati in 1 hour 39 min. 2 sec. at 68.72 m.p.h., who was second. Three other E.R.A. cars were third, fourth, and fifth in this race.

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THE Jubilee issues are not all gathered in yet. Australia's set of three values, 2d., 3d., and 2s., are out of the ordinary in design, having a picture of the King, in the uniform of a Field-Marshal, mounted on his Anzac charger, which was a present to his Majesty from the Commonwealth. It has lately been reported by cable that the Australian Territories of Papua, New Guinea, and Nauru have had short sets of their current postage stamps overprinted "His Majesty's Jubilee, 1910-1935."



AUSTRALIA:
AN ISSUE TO COM-
MEMORATE H.M. THE
KING'S SILVER
JUBILEE.

Flamingoes in flight over a blue sea, with a lighthouse in the distance, provide the scene on the new 8d. Bahamas stamp, with the King's head medallion inset at the left. It is printed in blue and scarlet. Following close upon a very attractive Jubilee set, Canada has produced a handsome new ordinary series this month. The low values, 1, 2, 3, 4, 5, 8 cents, are normal size stamps with the King's portrait. The higher values are scenic or pictorial, the subjects being a "Mountie" on horseback on the 10 cent; a historical Confederation group (13 cent), Niagara Falls (20 cent), Legislative Buildings, Victoria, B.C. (50 cent), and the Champlain Monument at Quebec (\$1). In addition there is a new 6 cents air-mail stamp representing Daedalus, and a new allegorical design for the 20 cents express delivery stamp.



BAHAMAS: FLAMINGOES
IN FLIGHT.

The first values in a pictorial set for Ceylon have arrived. The full set will comprise eleven values, all of which have a full-face portrait of the King inset in the frame. The central scenes are: tapping rubber (2 cent), Adam's Peak, 7360 ft. (3 cent), Colombo Harbour (6 cent), Plucking tea (9 cent), Hill paddy (10 cent), River scene (15 cent), Coconut palms (20 cent), Temple of the Tooth (25 cent), Ancient irrigation tank (30 cent), Wild elephants (50 cent), and Trincomalee (1 rupee). Of these the 2, 10, 15, and 25 cents have arrived, and the others should follow shortly.



CEYLON: TAPPING
RUBBER.

Another of the elaborate new colonial pictorial issues has appeared for the Cayman Islands in twelve denominations. They are of large size, and steel-plate productions. The subjects depicted are a map, a cat-boat, booby birds, conch shells and palms, and turtles. The King's head in profile in a crowned medallion is also shown on each stamp. Some delicate adjustments have been necessary in preparing one set of pictorial stamps for a combined issue for Kenya, Uganda, and Tanganyika. The inscriptions in the frame designs present permutations in the sequence of the three names, but what are philatelists to call them?



CAYMAN ISLANDS: A CAT-BOAT.

The scenes and subjects are also nicely balanced between the three territories. They are, in addition to the King's head on each stamp: 1 cent, Cranes; 5 cents, A dhow on Lake Victoria; 10 cents, Palm trees and lion; 15 cents, Mt. Kilimanjaro; 20 cents, Cranes; 30 cents, Jinga Bridge; 50 cents, Mt. Kenya and aeroplane; 1s., Lake Naivasha; 2s., Mt. Kilimanjaro; 3s., Lake Naivasha; 5s., Jinga Bridge; 10s., Cranes; £1, Palm trees.



UGANDA; KENYA; TANGAN-
YIKA: MT. KILIMANJARO ON
THE "COMBINED" STAMP.

New Zealand's dependencies, the Cook Islands, Niue and Western Samoa have each been provided with a set of stamps commemorative of the Silver Jubilee. They have not yet come to hand, but cabled

advice indicate a set of three values, 1d., 2½d., and 6d., for each. All are on stamps of current types overprinted "Silver Jubilee of King George V, 1910-1935." The Samoans are in the current colours, but special colour combinations have been printed for the stamps of the other two territories.

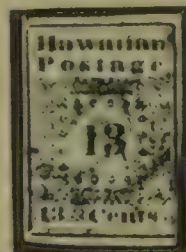
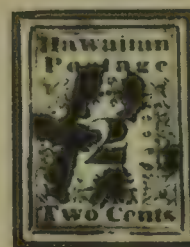
From Western Samoa there will be a new pictorial set, due for issue on August 7. Among the scenes depicted are several Stevensonian associations, including the house at Vailima, and Stevenson's tomb.

The visit of Dr. Vargas, President of Brazil, to the President of the Argentine Republic during the fourth week in May was the occasion for the issue of two stamps, 10 cent red and 15 cent blue.

Poland has issued a mourning stamp for the late Marshal Pilsudski, 25 groszy black, and four more values are in preparation.



POLAND: A MOURN-
ING STAMP FOR THE
LATE MARSHAL
PILSUDSKI.



The Postage Stamps of + Hawaii +

The history of the early postage stamps of the Hawaiian Islands is amongst the most interesting in philately.

The stamps of the first issue of 1851, generally known as "Missionaries," on account of their being used almost entirely by the American missionaries resident in Hawaii, are ranked amongst the greatest philatelic rarities.

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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

THE CHARM OF VICHY.

MILLIONS of people have partaken of the far-famed waters of Vichy, and can bear witness to their excellence. Few, comparatively, know of the charm of Vichy itself and of its attractiveness, not only as a Spa but as a health resort, where lovely scenery, amusement up to date in style and the best of its kind, and facilities for nearly every form of sport of a high standard afford a delightful combination which cannot fail to please the visitor, especially when added to these attractions is that of a summer climate which is equable and very agreeable.

The situation of Vichy—beside a pretty little river, the Allier, amidst charming scenery, pleasant gardens and orchards, green fields dotted with poplars, and with high hills for a background, is one that makes a great appeal, for it is in the very heart of France, and its history stretches back to the time when Roman legions occupied Gaul. If the Romans were the

first to discover the virtues of the waters of Vichy, Louis II. of Bourbon may be said to have put Vichy on the road to fame when, in the year 1411, he founded there the monastery of the Célestine monks, for the monks soon made full use of the medicinal waters, and they also made them known widely; but the real creator of Vichy, in a spa sense, was the celebrated Madame de Sévigné, who visited Vichy in the latter half of the seventeenth century and mentioned the excellence of its waters in her famous Letters, thereby attracting the attention of Louis XIV., who gave the place his patronage; and the seal was set on Vichy's fame by another French sovereign, Napoleon III., who maintained a villa there specially for his own use.

Vichy to-day is one of the finest and best-equipped of the world's spas. Its waters, whether hot or cold, are largely charged with bicarbonate of soda, and some are also chalybeate and tonic; they are generally gaseous, clear and colourless, and their health-giving properties are attested by the fact that people from all parts of the world visit Vichy for the cure, whilst a very large and ever-growing trade is carried on in bottled waters and in various associated products. The principal springs are those of the Chomel, Grand Grille, and Hôpital, which are thermal, and those known as the Lucas and the Célestins springs, which are cold and of which the latter is the source of supply of the Vichy table water famed throughout the world. The arrangements for taking the waters, in charmingly constructed pavilions, are excellent, and all about are park-like shady grounds where one may sit and

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[Continued overleaf.]



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(Continued.)

nine holes, a number of first-class tennis courts, and other sports grounds. Then Vichy has a race-course with a grand summer meeting, commencing during the last week in July and lasting until the second week in August, when, amongst other big racing events, the Vichy Grand Prix is run. There is an aviation meeting on August 17-18, at the Vichy Aero Club aerodrome, and other sporting attractions include motor-racing, swimming in and boating on the Allier (there is a nautical festival on August 25), salmon-fishing in the Allier and trout-fishing in the Sioule, at Ebreuil. There are important golf and tennis fixtures at Vichy during July and August, when well-known players put in an appearance at this charming and very sporting spa.

Photographers of every sort, professional or amateur, and all who use photography for any purpose, will welcome the first appearance of an excellent and comprehensive annual, "The Photography Year Book, 1935," edited by T. Korder, Editor of *Photography* (Cosmopolitan Press, 48, Fetter Lane, E.C.4; 21s. net). This handsome volume, of 464 large pages, containing over 1700 photographs (beautifully reproduced) by 522 contributors from many countries, forms a representative survey of the world's camera art in all its phases, and a mine of stimulating ideas in subject, arrangement, and technique. The main section is devoted to pictorial and commercial work, while others deal respectively with trick photography, scientific, "spirit," and applied photography (comprising murals, stamps, posters, showcards, book-jackets, and magazine covers), printed salesmanship, and photographic advertisements. The introduction is written in four languages—English, French, German, and Spanish—an indication of the book's international scope.

THE WORLD OF MUSIC.

"THE ABDUCTION FROM THE SERAGLIO."

THE production in the original German of "Die Entführung aus dem Serail" ("The Abduction from the Seraglio") was the last of the four Mozart operas to be given under the direction of Fritz Busch at the Glyndebourne Festival Opera House. This delightful work is musically the least important of Mozart's great operas, not because it does not contain magnificent and very elaborate music—for example, the great aria for Constanze, "Märtern aller Arten"—but because it is an earlier work and lacks the marvellous ensembles of Mozart's later period.

The rôle of Constanze was taken at short notice by Noel Eadie, whose fine musicianship and ability to sing the coloratura music was abundantly evident, although her style does not fit in too well with the general character of the singing at Glyndebourne, and her personality is a little solemn for the rôle, in my opinion. On the musical side, the opera was performed with all the careful attention to detail and the general vitality characteristic of Fritz Busch, who must be one of the two or three foremost conductors of opera now living. An example of his sensitive art was the way in which Pedrillo's air with the guitar in the third act was rendered by Mr. Heddle Nash. It is generally sung in a way that would wake the dead, although it is a warning serenade for the two girls to elope, but here it was done beautifully to fit the occasion.

Walther Ludwig made a good impression as Belmonte: he is vastly superior to the average German tenor, and Ivar Andréson was a superb Osmin, whose acting and singing were perfectly matched; while Irene Eisinger was as bewitching as only she can be in the part of Blonde. This brings me to

the chief feature of this production—namely, the acting.

These Glyndebourne Mozart productions have been distinguished above all other productions of opera that have taken place in this country during my lifetime in two respects—firstly, the high musical level of the singing and playing, not merely at special moments by principals, but throughout, owing to the remarkable casting of the parts and the careful finish carried out in every detail and in the most subordinate rôle. This is entirely the work of Fritz Busch. But Fritz Busch has been fortunate to have a colleague in the producer, Carl Ebert, who is on the same exceptional level as a producer as Busch is as a musician. It is the collaboration between these two masters that is making Glyndebourne unique, not only in England, but in Europe.

In "Die Entführung aus dem Serail," in which Carl Ebert himself plays the part of Bassa Selim, we can see more clearly than in any other of Mozart's operas the work of this fine actor, because the action figures more conspicuously than the music. When I say that the scene in which Pedrillo (Heddle Nash) intoxicates Osmin (Ivar Andréson) was the finest performance of a drunken scene I have ever witnessed on any stage, it gives some measure of the importance to Glyndebourne of Carl Ebert as a producer.

W. J. TURNER.

In our last issue we described Mr. E. P. Bennett, V.C., M.C., who was recently appointed a Metropolitan Police Magistrate, as the first V.C. to be called to the Bar. This should have read "the first Great War V.C. to be called to the Bar." We are reminded, for example, that Captain (later Colonel) C. Mansel-Jones, who won his V.C. in South Africa in 1900, was called to the Bar in June 1914.



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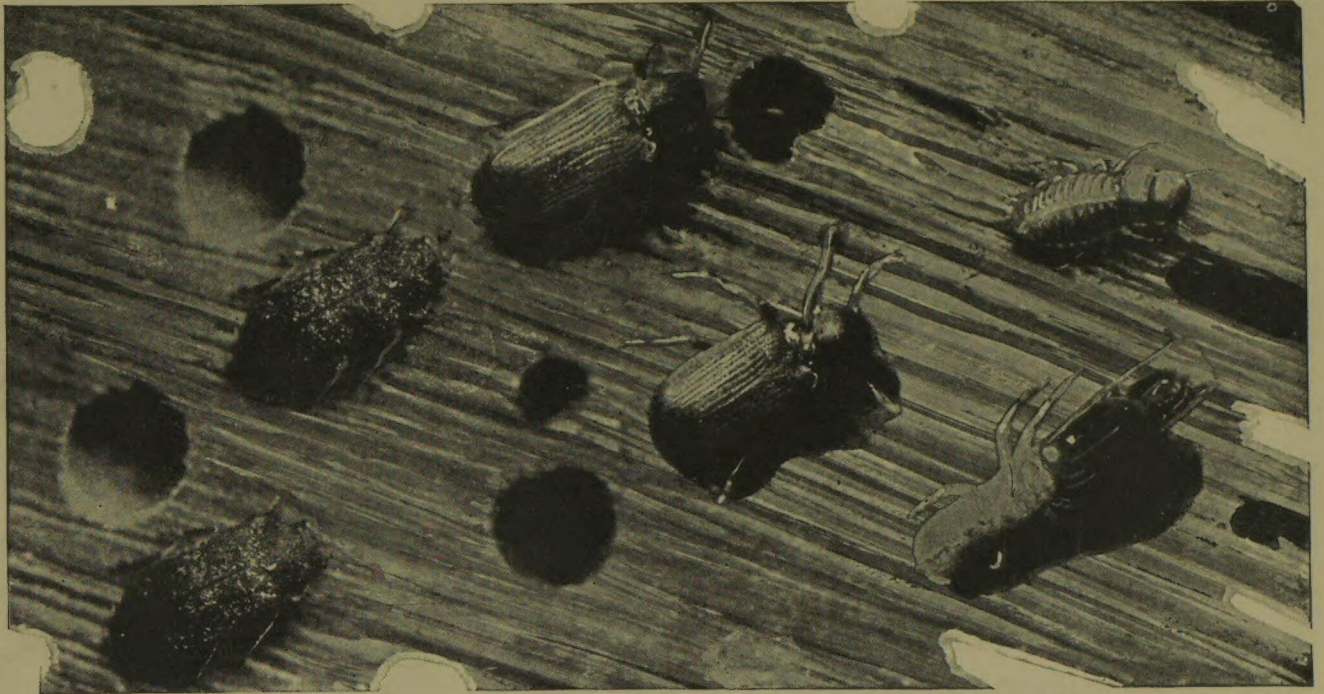
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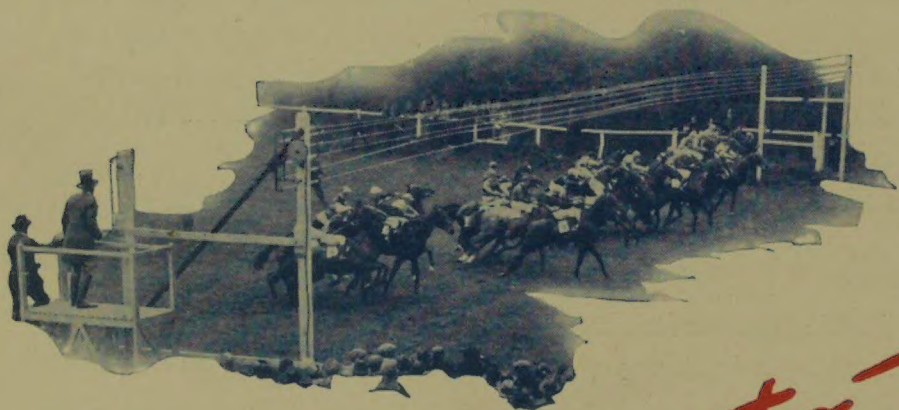
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